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ABSTRACT

Annotations of 200 children's films, selected through evaluations of reactions of children at screenings at several schools in New York City and upstate New York, are included in this catalog. The introductory material reviews the screening and evaluation process and provides a glossary of related terminology. The films are then presented in alphabetical order. Each entry contains title, length, distributor, technique, color, production/release date, country of origin, synopsis with comments about technique and reactions, and range of ages with which the film was most successful. Following these entries is a section which describes five film follow-up activities for various age groups. A cumulative subject index for the films in this volume and the 1973 edition of "Films Kids Like" is included. (MES)

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More Films Kids Like

MAUREEN GAFFNEY

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More Films Kids Like

More

Films Kids Like

A Catalog of Short Films for Children

Compiled and edited by

MAUREEN GAFFNEY

Assisted in research by

GERRY BOND LAYBOURNE

and KAY WEIDEMANN SCOTT

AMERICAN LIBRARY ASSOCIATION

Chicago 1977

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CONTENTS

Acknowledgments	vii
Introduction	1
Basic Terms	18
Format of the Film Descriptions	21
More Films Kids Like	23
Film Activities Kids Like	113
Key to Distributors	127
Notes on Films	133
Appendix: Films for the Very Young	137
Subject Index	139
Credits	159

The Case of the Elevator Duck

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MAUREEN GAFFNEY

INTRODUCTION

Children's films are made, sold, reviewed, and bought by adults; generally, they are not films made by children. Children are the intended audience, although they have very little to say about the films they see. Somehow kids are left out of the evaluation process until an adult puts a group of them in front of a loaded projector and screens a film. 1

The Children's Film Theater was established to remedy this situation. Its aim is to find out directly from kids what films they like. Our staff works on the principle that children are entitled to a say about products intended for their use. We think children's needs and their way of looking at the world must be considered in making films for them. Their interests and their vulnerabilities must be taken seriously.

Specifically, the Children's Film Theater is interested in kids and film and in the relationship between them. This book, then, is sort of a consumers' report. It is the result of two years of testing recently released short 16mm films with children under thirteen to find out what films kids like.

Background

The Children's Film Theater was begun in 1971 by the Center for Understanding Media, with the sup-

port of the New York State Council on the Arts. Under the direction of Susan Rice, the Children's Film Theater screened films with kids, documented their reactions, and compiled FILMS KIDS LIKE, published by the American Library Association in 1973.

2 This first volume included annotations for 219 children's films.

Film has an incredible ability to center the energies of children; it also enables them to share an experience in a group, as a group. These elements of bonding and centering make film a natural educative tool. So when research was begun for the second *Films Kids Like* in 1974, we decided to test films in the classroom and develop creative ways of using film with kids in the environment where they spend so much time.

There is no overlap between the two volumes of *Films Kids Like*. The second is a continuation of the original and contains annotations of 200 entirely different films. Together the two books cover 419 short 16mm children's films released for distribution from the late 1960s to early 1976.

MORE FILMS KIDS LIKE includes a brief section on programming called "Film Activities Kids Like," which documents the arts activities we tested with children following selected programs.

Selection Criteria

Our interest in using film with kids was to turn them on: to life, to the world around them, to flights

significant in cases in which a distributor did not indicate an age level, or when we successfully tried a film with groups younger or older than the one indicated.

Screening Sites

We held weekly film screenings for two successive years from November to May in public and private elementary schools in Manhattan's Upper West Side; in day care and community centers in Chinatown, Soho, Greenwich Village, and Red Hook (Brooklyn); and in public elementary and junior high schools upstate in Arkport and Canisteo, New York.

After selecting the schools, we worked with particular teachers and their classes for a semester at a time. Teachers were given descriptions of the program and an outline of the planned follow-up activities a week before each screening. It was necessary to plan and collect materials in advance of the screening, so that kids could begin their art activities while the effect of the films was still strong.

The Teacher's Role

Teachers were very important in carrying out this project, and we asked them to stay in the classroom and work with us since their involvement was crucial to success.

Even when we had worked with particular classes for a long time, we found that if the teachers weren't

involved, if they left the room or did other things, like correcting papers during a screening, it diminished the effect of the program. The kids seemed to say to themselves: If my teacher doesn't bother with these films, why should I?

6 Sometimes, however, teachers can present a problem if they are too restrictive and disciplinary during a screening, or if they explain throughout the film what is happening. We feel very strongly that kids should be able to move freely while watching a film, and if a teacher "interprets" a film while it is being screened children get no chance to see it for themselves—they are prevented from getting in touch with their own point of view.

Happily for us, most of the teachers we worked with were very good about giving the kids space, both physical and psychological.

Evaluating Kids' Reactions

Initially, we asked ourselves certain questions to determine what the children's reactions were. How did they relate to the film? Did it reach them on an emotional or an intellectual level? Did it spark their imagination? Did it bore them? Did it disturb them?

When we asked kids what they thought of a film, particularly kids under age nine, they often told us what we wanted to hear. So we found direct questioning of the children to be generally unsatisfactory. We were better able to gauge their reactions by

observing the follow-up activities and by noting the spontaneous remarks or discussions and the level of involvement (physical, verbal, etc.) kids demonstrated during the screening itself.

We observed the groups closely. If they were quiet, was it due to boredom or rapt attention? If they were active, was it because of restlessness or excitement? Were there high or low energy levels evidenced during the film? Did the children turn into zombies? Did they talk about the film or just talk while it was on?

It took us months to recognize the various types of involvement and noninvolvement. Some films naturally elicited externalized responses, others only internal ones. Two kids could enjoy the same film and react to it in completely different ways. Sometimes kids would complain that a film was too long and then do the best art projects they had done all year. Sometimes, especially in the case of "cartoons," kids seemed to enjoy the film while it was on but could do nothing with it when the screening was over. Often their level of enthusiasm depended on whether the film was easily gratifying or the kids had to work to get something out of it.

The ability to determine if the kids' reactions were positive or negative only came with experience and with getting to know the kids. Our measures were largely intuitive, but we can't think of any way of scientifically measuring these reactions, except possibly by blood pressure or alpha wave readings—means that were plainly beyond the parameters of

this project. The most valuable thing we did learn was not to jump to conclusions.

In our annotations we have tried to use vocabulary that suggests the most typical response. Activity without involvement is described as "restless." The phrase "very active" is considered a positive reaction distinct from "restless." A "gratifying" film was quick to please but a "substantial" film demanded more work from the kids.

8

Nonetheless, an important element to consider is bias. Kids are very good at reading the adults' bias. And although we have tried to be objective in our reporting and have tested the films with different researchers and different groups, this book to some degree reflects our biases. We hope they are clear to you.

We have used "four-star" as a metaphor to indicate the most outstanding films, but these ratings in general undoubtedly reflect our bias.

Prescreening

Before you begin to screen films with children, we have one unalterable directive: Preview all films. You must screen a film ahead of time so you can make best use of it. You cannot rely on distributors' descriptions or teacher guides. You can't even rely completely on our annotations, since things that don't bother us may bother you. You're the one who knows your audience. It's you who understands your kids' needs and their outlook. Prescreening a film

also allows you to bring more of yourself to the experience and enables you to anticipate the children's reactions. Would you give them a book that you hadn't read?

And just because you've prescreened a film, don't regard the screening as time off. We found that when teachers don't put their energies into the film while it's on the screen, the kids aren't likely to pay much attention either.

Screening

We seldom had a separate screening room, so we rearranged the classroom to suit our needs. The first thing we considered was the comfort of the children. We chose areas that were cozy but uncramped and that allowed some freedom of movement. Kids often feel the need to talk or move about during a film, either to mime the action on the screen or to release excitement and tension. For certain films, particularly for scary or sad films, it was important for them to be able to sit close to their friends.

These were our basic requirements:

- a separate area that could be darkened
- enough distance between the projector and the screen (sometimes achieved through use of a special lens) to make the projected image as large as possible
- pillows, scraps of rug, or even a bare floor for the kids to sit on—chairs are too confining.

Younger children in particular need "space" for emotional or physical expression, such as shouting, moving closer together, explaining to each other what's going on, and so forth.

10 *Group Size*

Our screening groups ranged in size from ten to eighty children. Ten was the ideal number for the preschool groups, and twenty was ideal for the middle and older ages. We realize that you have to work with what you've got, and in real situations you may not be able to limit audiences to an ideal size.

For the follow-up activities, large groups were broken into sections with a maximum number of twenty. Try to have one adult for every ten children in the youngest groups, and one adult for every fifteen children in the middle and older age groups to help with both the screening and the follow-up activities. You can do it with fewer adults, but it's tough.

Equipment

You'll need a 16mm projector, a selection of different sized take-up reels, a screen or suitable white surface, an extra projection lamp, and spare exciter bulbs. It helps to find out how to replace the projection lamp and exciter bulb before you begin your first screening.

When you screen more than one film, you'll need a number of different sized take-up reels. Make sure

activity. Show the one most closely related to your activity last, in order to provide the kids with cues to your intentions.

Program Balance

One of the most important considerations in film programming is balance. Programs must be varied. Balance a live-action film with an animated one, a slow-moving film with one more rapidly paced, an abstract film with a concrete story. A long program of too similar films can be deadly. It's easier for kids to remember the difference between films if the films look different or use different techniques. Don't show a program of all nonverbal films, or all pixillated films, or all black-and-white films.

Hidden Messages

An element of programming that is easily overlooked is what we call "hidden messages": a particular combination of films may present a subtheme or message not evident if the films are viewed separately. Often these messages are undesirable. For example, in combining three films you may find that the clearest message the program delivers is that women are shrews, girls are incompetent, and old people are hopeless idiots. Obviously, this is also why prescreening is so important. It is necessary to see all the films you intend to combine in a program before you screen it with children.

Introducing the Films

Although we did make up titles for our programs, the titles were designed to serve only as references for us and for the teachers. We didn't tell the children our program titles.

You may want to introduce individual films before screening them with your class. This can help put the film in a context for use. But don't let an introduction summarize the film—it will take away the children's thrill of experiencing it for themselves. Rather, suggest certain things to watch for, particularly if they're not obvious or if they tie a program together.

Let your introduction offer clues to direct the kids' attention, to accommodate questions, or to relieve anxiety (sometimes young children don't enjoy a film if they're too anxious about "getting it"; showing the film again often solves that problem). An introduction can also serve to defuse anticipated fear. For example, when we introduce *Hansel and Gretel, an Appalachian Version* we tell kids that the film is based on the familiar Grimm fairy tale and ask if anyone can tell us the story. After they've talked a bit about the plot, we make a point of reminding them that there is a happy ending and that things come out all right. But, before we turn the projector on, we deliberately tell young and middle groups that it's a scary film and suggest they sit next to someone they like to be near or hold hands if they get frightened. The effect of this warning is that

many children do not find the film as scary as they imagined it to be.

The first thing young kids like to know is how many films they will see and if any are cartoons. Besides telling them each title (and how many more films follow), you may have to establish what the film is about. For *Warty the Toad* we first asked the children if they knew what a toad was and if they thought toads could be pretty (many did, so we had to explain that many people thought toads were ugly). Then we discussed where toads live.

Generally, you'll need to acquaint children with unfamiliar concepts or terms found in the film, especially if they're important to understanding the film. When we were testing *The Case of the Elevator Duck* we asked if anyone lived in a housing project and if the project had any rules. If no one was familiar with projects, we explained that they often have rules forbidding pets, and if you are found to have a pet—if you violate the rule—you can be evicted (we explained evicted).

In some cases introductions serve no real purpose. Some films can be destroyed if they are explained too much beforehand. It's best at times to save explanations until after the screening, particularly if kids are familiar with the images or concepts in the film. With *Colter's Hell* we didn't explain anything to older kids (who knew what geysers were and had some notion of where Yellowstone National Park was located), because the film can evoke incredible visceral responses and we didn't want our audience

to get stuck on a literal/factual level. The kids commented throughout the screening and had excited discussions afterward, but their curiosity was so aroused that they searched out the facts on their own. An introduction would have deprived them of the thrill of discovery.

In short, be judicious about introductions, but do consider them. Consider the age level of your audience. Consider your programming objectives. And then consider whether or not the film needs an introduction. Some films call for one and some are better experienced directly and discussed later. Sometimes your follow-up activity or other films in the program will determine the need.

Some films absolutely require discussion after viewing, even if you plan an art activity as a follow-up. Others may simply be sparks for creative activity. In our annotations we suggest which films we found to require immediate discussion. (This in itself is another reason to prescreen the films yourself; you may not agree with us.)

Follow-up Activities

Our main goal in showing films was to let them be starting points for creative arts activities. Films turn kids on and center their energies, offering a class something they can share immediately.

Writing about a film is considered by some to be an adequate follow-up activity, but language arts

activities stress literal elements at the expense of the visual. An exclusive use of language arts activities with film is severely restrictive, since the translation from a visual medium to a literal one may destroy imaginative and creative responses better expressed in other forms, in art. Because arts activities—from collage to mime—are closer in form to the medium of film, they merit an important place in curriculum use of film.

Since people generally retain more visually than they do aurally, films are an accessible medium. And films are easily accessible to children with low verbal performance—often the case with minority students whose culture has a language or a use of language, such as black English, different from the one they learn in school. In such cases, film can stimulate alternate means of self-expression and encourage the development of concepts, vocabulary, and verbal skills. In the hands of sympathetic adults, good films can encourage children to express their ideas and feelings. They are an excellent way to reach kids intimidated by reading.

BASIC TERMS

anim: short for animation

animation: a method of photographing a series of drawings on film so that the figures seem to move when the film is projected

18

block animation: a form of animation whereby blocks or other three-dimensional objects are moved little by little and photographed frame by frame to create the illusion of continuous motion on film

cameraless animation: sequential drawings made on clear film leader or raw film stock, frame by frame, to give the illusion of movement when the film is projected

clay animation: a form of animation using clay in a manner similar to block animation

cutout animation: cutout objects moved against a background and photographed frame by frame. Since the cutouts are flat, often of paper or felt, there is usually little dimension.

dialogue: lines spoken by characters; conversation

iconographic animation: a form of animation involving flat, non-moving graphics in which all motion is created by the camera as it moves over the surface of the artwork

in-camera: film shot in sequence; i.e., as it appears

and without post-shooting edits or fades, superimposition of images, etc.

kinestatic animation: a film made from still pictures with some camera motion; *see also* iconographic animation

limited animation: minimal movement of objects and/or camera, often partially iconographic in style

live-action: the photography, at a normal camera speed, of people and things in realistic motion

narration: a spoken description of events or images that is nonconversational in nature; an explanation of visuals

nonverbal: films that depend on visual elements rather than language to carry meaning; films without narration or dialogue

object animation: *see* block animation

optical effects: changes made in the actual image after it has been photographed on film or videotape

pixillated live-action: *see* pixillation

pixillation: a form of animation whereby action is photographed noncontinuously, by means of single-frame techniques, to obtain an abrupt and accelerated type of action

programming: combining or arranging a number of films, usually along thematic lines

puppet animation: a form of animation using hinged and jointed creatures or dolls in a manner similar to block or clay animation

sand animation: a form of animation in which sand, placed on a lucite sheet lit from below, is shaped with fingers or a dry brush and photographed consecutively, frame by frame, to create the illusion of motion; usually filmed without cuts or edits

20

shadow-puppet animation: a form of animation using backlit, silhouette puppets that are flat and have movable joints

solarized: an optical technique whereby the color and shape of images is altered by over- or under-exposure in the process of developing; in video the images are altered electronically with pure video colors after the original images have been shot.

stroboscopic: a periodic and electronically regulated flash briefly illuminating a moving image at regular intervals so as to give the effect of sequential multiple exposures

take-up reels: empty film reels needed for rewinding film during and after projection

FORMAT OF THE FILM DESCRIPTIONS

TITLE length (given in full minutes) distributor
nonverbal* technique color
production/release date country of origin 21

A synopsis of the film, with comments about technique and contents, is followed by some description of the children's reaction. The bracketed numbers at the end of the entry indicate the age range with which the film was most successful in our testing—for example [3-12].

Full forms of abbreviations used for distributors, along with distributors' addresses, are given on page 127.

*Only nonverbal films are noted as such. Films without a nonverbal notation use dialogue and/or narration. Songs and non-English dialogue are noted.

Siu Mei Wong—Who Shall I Be?

MORE FILMS KIDS LIKE

ADVENTURES 10 min NFBC
live-action color 1967 Canada

The sometimes hair-raising adventures of a very young raccoon as it explores the world near home. The innovative narration, by a man and a young girl, was sometimes hard to follow. But kids paid rapt attention to the fine close-ups of different animals and identified ones they knew, although some thought the lizard was a dinosaur. [3-8]

THE AMAZING COLOSSAL MAN 6 min YELLO
puppet animation color 1964 USA

Papier-maché puppets and model soldiers animate this child-made film. In the best science fiction tradition, a monster from planet Aros invades Earth, setting off the usual panic in the streets and military attack. The ending, which young kids didn't understand, is original. The sound track is difficult to follow but the visuals carry it. [3-12]

AMERICAN TIME CAPSULE 3 min PYRAM
nonverbal kinestatic anim color 1968 USA

There are lots of familiar faces, famous battles, and significant events in Charles Braverman's flash card approach to American history. What you see is what you get since there is no narration to tie the images together. Some kids thought it was funny,

some found it frustrating. One group called it a commercial for America. An excellent "joke film" and best used with older kids. [9-12]

24 **ANGEL AND BIG JOE** 27 min LCA
live-action color 1975 USA

Angel is a fifteen-year-old Chicano whose family works as migrant laborers. While waiting for his father to call with news of work, Angel meets a telephone repairman and they become friends. They go into business together, and when Joe offers Angel an opportunity to get away from the hand-to-mouth existence of migrant workers, Angel has to make a difficult decision. Very dramatic. Kids were unusually absorbed in and moved by this Bert Salzman film; they had a lot to say about it. A four-star film for 8-12.

THE ANIMALS ARE CRYING 16 min LCA
live-action color 1971 USA

There are two versions of this film; the shorter, sixteen-minute version is much more effective. Beginning with a bunch of abandoned kittens found by sanitation workers, this dramatized documentary deals quite directly with the work of the humane society. The film handles the subject well, but the scene where cats are "put to sleep" will disturb some kids. The issues, however, are appropriate for older groups, and our audiences had intense discussions—which the film absolutely requires.
[9-12]

ARROW TO THE SUN 12 min TEXT
animation color 1973 USA

Developed with the book by Gerald McDermott. The legend of a Pueblo Indian boy's arduous search for his father takes him through the world of nature to the realm of the sun god. Very visual, with few lines of dialogue; it has the feeling of a ritual dance. Kids clapped and whistled with the music. Young ones got restless with the slow pace, but it is excellent for 9-12.

25

ASHES OF DOOM 2 min UEVA
nonverbal live-action color 1970 Canada

A blackly comic antismoking spot as well as a spoof of horror films. When Dracula vampirizes a chain-smoking woman, he gets more than he bargained for. The credits seem to run longer than the story. Very brief, but kids loved it. Effective for programming. [8-12]

BLT 14 min ACI
nonverbal live-action color 1972 USA

A close-up view of pigs being born, suckling, wallowing in mud, scratching, etc. The film is almost lyrical until the end, when a truck full of pigs unloads at a slaughterhouse. Although we don't see the pigs again or see any of the butchery paraphernalia, long pig squeals dominate the sound track as a man orders a bacon, lettuce, and tomato sandwich in a diner. Most older kids liked the film and wanted to

discuss it, both in terms of the subject and the filmmaker's treatment. Requires discussion. [8-12]

BAD DOG 7 min ECCEN
nonverbal live-action color 1973 USA

26

Although we never see the dog in this film by Eli Noyes and Claudia Weill, we are given a dog's-eye-view of its master, life in a Manhattan apartment, and the ritual of boy-meets-girl in Central Park. A gem for activities and discussions centered on point of view. Okay with middle groups but best with older kids who can appreciate the wry humor. [9–12]

THE BAGGS 12 min FILMF
nonverbal live-action color 1973 USA

There is some pixillation in this fantasy about a junk man who finds two large burlap bags and chases them all over town when they come to life. A group of kids finally helps the bags escape. We were disappointed by the ending which seems to be a cop-out. The humor and slapstick delighted young groups; older kids thought it was silly. [3-8]

BAGS 10 min PYRAM
nonverbal animated objects color 1967 Poland

A rapacious sack devours everything in sight except for a pair of applauding, stroking hands. A rag, turned flag, rallies scissors and other objects to re-

bel. When the bag is defeated, the rag itself becomes a bag and the cycle begins again. Great for hand and object puppetry. [7-12]

BALABLOK 8 min EBE
nonverbal animation color 1972 Canada

A well-done parable about prejudice in which cubes fight balls. After a lengthy war makes cubes and balls look alike, the two join forces against a new shape. Kids were very verbal and enthusiastic about the fighting scenes, but children under seven had difficulty understanding the story line. Fine for discussions, mime, and puppet activities. [7-12]

LA BALADE D'EMILE 3 min MFI
nonverbal animation monocolor 1967 France

Line drawings animate this charming and lyrical fantasy in which a little man leaves his house to take a stroll and changes into a snowman, the snowman changes into a St. Bernard, the dog into a polar bear, the bear into a fish, and then—in reverse order—they all change back. The man returns home to find them all there for dinner. Young kids loved it, calling the man a robot, but they didn't know what the St. Bernard was. [3-8]

BALTHAZAR THE LION 12 min WOMBA
nonverbal puppet anim color 1973 Germany

In this story about zoo animals (made from every-

day grocery cartons), Balthazar the lion has a voracious appetite and tries to eat the moon. Pleasant nonsense, this fantasy is an excellent stimulus for puppet and box crafts. Young groups loved it. [3-8]

28

THE BEAR AND THE MOUSE 8 min NFBC
live-action color 1966 Canada

An Aesop-type fable set in North America during the colonial era. To repay a debt, mouse rescues a bear. Some very young kids didn't understand that the bear was caught in a trap, and so it might help to familiarize them with Aesop's story of the lion and the mouse. The real animals (with human voices) were cleverly filmed; kids laughed at the mice's antics and asked for the film again and again. A four-star film for 3-8.

THE BEAST OF MONSIEUR RACINE 9 min
WEST animation color 1975 Czech/USA

Based on Tomi Ungerer's book, this is a "very French" story about a retired tax collector who raises prize-winning pears that he selfishly refuses to share until a strange beast steals them. The beast not only steals his pears, it steals his heart, and in a moment of great public embarrassment, M. Racine discovers the true nature of the beast. A rather sophisticated and slow-moving tale. Some kids had trouble understanding the narrator's French accent. The film worked best with 6-9.

THE BEEKEEPER 14 min ACI
live-action color 1975 USA

A beekeeper explains his job and gives a lot of information about bees in the process. A well-done didactic film of general interest to older kids. One of the few films without music. [9-12]

29

BEEP BEEP 12 min CHUR
nonverbal animation color 1975 USA

A slow-starting story about sharing. Kids got increasingly involved as the action developed and two boys built a car from found objects. The car, and perhaps the friendship, is destroyed because the first boy can't share. The open ending leaves room for kids to resolve it in discussion. [6-9]

BEWARE, BEWARE, MY BEAUTY FAIR 29 min
PHOEN live-action color 1972 Canada

A slow and somewhat uneven mystery about strange goings on behind the scenes during a school production of "The Beauty and the Beast." Something or someone threatens to ruin the performance by playing nasty tricks on the girl who plays Beauty; she is determined to find out who and why. Kids identified with the child stars and enjoyed the mystery. [8-12]

BIGHORN 10 min NFBC
nonverbal live-action color 1970 Canada

A surefire animal documentary about Rocky

Mountain Bighorn sheep. The slow-motion (bionic) footage of two rams fighting is particularly exciting for kids. The film does require discussion of why animals fight. A four-star film for 3-12.

30 **THE BIRD ROOM** 11 min DOUBL
live-action color 1970 USA

In this unique documentary, a preadolescent girl explains how she nurses wounded birds in her specially set up room. The girl narrates the film (which has no music). Kids identified with the girl and were intrigued by her hobby. Excellent for non-sexist programs. [8-12]

BITS AND PIECES 8 min FILMS
nonverbal cutout anim color 1973 Japan

A plotless series of transformations where shapes and lines combine and change into different things, recognizable at first but more abstract as the film goes on. A fine warm-up for collage activities but too abstract for most young kids. [6-12]

BOASTING 10 min ACI
nonverbal animation color 1974 Iran

Without the use of dialogue, opposing armies out boast each other by means of comic strip balloons. Soldier after soldier competes until only two are left. The unusual art style of this film may be better appreciated by familiarizing your audience with

Persian miniatures before the screening, but the basic tall tale situation of a boasting contest definitely appealed to kids. The lyrical ending gives this film a dreamlike or fairy-tale quality. Kids will want to discuss it. [8-12]

BRAND NEW KEY 4 min PYRAM
song animation color 1972 USA

An animated song about roller skating and preadolescent romance. Not very much in itself, but fine for programming. [6-12]

THE BREMEN TOWN MUSICIANS 16 min
FILMS puppet anim color 1972 Germany

The classic folktale about four animals—donkey, cat, dog, and rooster—who discover in their old age that they are no longer valued by their owners. The animals set out for a distant town to start a second career as musicians. On their way through the woods, the starving animals devise a clever trick to get food from robbers, and their success alters their plans. Young kids laughed at the slapstick, but unless they already knew the story they did not understand the beginning; fine for 6-8.

BRICKS AND BOXES 14 min VEDO
puppets and live-action color 1972 England

Yoffy, the puppeteer, asks his finger puppet friends to collect seashells, create clay shapes, and

decorate paper boxes for a small village. When the village is ready, Yoffy uses puppets to tell the delightful story of a town that constructs a tall tower that leans after it is completed. The townspeople, rather than straighten the tower, learn to walk with a lean. Adapted from British television, this low-key craft film is phenomenally successful with young children. The kids made great finger puppets and asked to see the film again. Best screened by itself. [3-8]

32

CAMEL 22 min MFI
live-action color 1974 USA

This documentary, made for television's "Last of the Wild" series, has a narrated, somewhat textbookish format; however, it gives a lot of interesting information about camels and their domestication by desert dwellers in Africa and Arabia. The tone of the narration conveys a nice sense of the wonder and variety of nature. Older kids were interested, and urban groups especially were amazed to see how hard domestic camels work. We found this film very useful for discussing human life styles, animals' adaptation to their environment, and the relationship between the two. [9-12]

CANDY MACHINE 4 min FILM
nonverbal animation color 1972 USA

While waiting in a subway station, a man puts some change in a candy machine that does not pro-

duce any candy when he pulls the handles. Worse yet, the machine does not return his money. Still hopeful, the man attacks the machine but to no avail. Before succumbing to defeat, the man (in a fantasy sequence) gets inside the machine where his desires remain just out of reach. A poignant city scene by George Griffin. Although the point of view is sophisticated, older kids identified with the situation; they talked about similar incidents or brought up interesting analogies. Fine for discussions and acting out. [9-12]

CARNIVAL FANTASY 7 min RUBIN
nonverbal live-action color 1970 USA

A neon light show with a cast of mechanical marvels, this night view of Coney Island's lights and electrically animated creatures is technically interesting since all the effects were done in-camera. Visually stimulating for kids over six, the film is edited to a classical score. Nice for programming. [6-12]

THE CASE OF THE ELEVATOR DUCK 17 min
LCA live-action color 1974 USA

A film by Joan Silver based on the book by Polly Berrien Berends. An eleven-year-old black detective takes on the case of a homeless duck. Gilbert solves the case despite the fact that his housing project has a "NO PETS" rule and his mother, who is afraid of eviction, gives him an impossible time limit. Kids empathized with Gilbert's situation and said the

film was very realistic. They enjoyed his casual humor and the clever way he solved (or worked around) his problems. Too dependent on narration for most kids under six, but older kids asked to see it again. Excellent filmmaking. A four-star film for 6-12.

34

CAT TALE 12 min AIMS
live-action color 1974 USA

A family leaves home for a few days, assuming their cat is locked in the house. But the cat escapes. After a rough period of alley life, the cat adopts a new master who is happy with his pet until the original owner claims it. The film deals with many points, perhaps too many, but kids enjoyed swapping cat tales and talking about their feelings for pets. [6-12]

CATERPILLAR 16 min LCA
nonverbal animation color 1971 Czech

A boy who plays the harmonica finds a dancing caterpillar. An entrepreneur discovers their act and makes the caterpillar a media star. Success agrees with the boy and his tiny partner, but one day the caterpillar disappears. The boy is desolate until weeks later when, as he wistfully plays the caterpillar theme, the former larva emerges as a dancing butterfly. The section with caterpillar-related products—the toothpaste is ingenious—gives the

classic metamorphosis theme an unusual and contemporary twist. Kids particularly loved the lyrical music. [3–8]

CECILY 7 min LCA
animation color 1973 Czechoslovakia 35

A wonderful fantasy about a young girl who loves to sing. Although she is not perfect (she occasionally sneaks a smoke in the garden), her grandmother punishes her so often by pulling her ears that they become elephantine. When Cecily can take no more, she flies away to Africa to live with the animals. All is resolved in the unusual ending. This is a poignant contemporary fairy tale for kids over five. A modern, yet primitive art style adds an interesting dimension. Fine for non-sexist programming. There was much discussion about justice and unfair punishment. A four-star film for 6-12.

CHANGES CHANGES 6 min WEST
nonverbal animation color 1973 USA

Based on the book by Pat Hutchins. A pair of wooden dolls, male and female, keep changing the function and structure of a set of blocks to get them out of different scrapes. When their house begins to burn, they create a fire engine to put the fire out—and so on, adapting to every change with inventiveness and a childlike freedom. Even kids who didn't know the book enjoyed the film. Everybody talked throughout. [3-6]

CHEETAH 11 min EBE
nonverbal live-action color 1972 USA

A superb essay on cheetahs of the Serengeti Plains in Tanzania. The film shows cheetahs on the hunt, and when they finally bring down a gazelle we watch them eat and afterward almost ritually wash. Most kids accepted the hunt scene as simply being the cheetah's way of life. It inspired serious animal research and discussion among older kids. Great for all ages—perhaps with a discussion of what these cats eat before screening it with young groups. The visuals carry the film so well that in discussions afterward no one mentioned the lack of narration. A four-star film for 3-12.

36

CHICK, CHICK, CHICK 13 min CHUR
nonverbal live-action color 1975 USA

A highly stylized animal portrait with close-ups of chickens, hens, and roosters. There is no real plot, but during the film an egg slowly hatches as barnyard life goes on outside the chicken coop. Children were talkative and restless during the screening. The dramatic edits (emphasized again in the music) were somewhat disturbing and hard for young groups to follow. Most kids liked the music. Best with 6-12.

CHILDREN IN THE CITY 8 min PARA
live-action color 1974 USA

A quick, surface look at city life and the games kids

play there. This lyrical essay manages to incorporate quite a few clichés and has a badly mixed up (as well as badly combined) sound track. Suburban kids were intrigued by it, but urban groups didn't rate it very high. [6-12]

CHILDREN OF THE FIELDS 20 min XEROX
live-action color 1973 USA

An excellent documentary about a Chicano migrant family—one of the few in this genre for preadolescents. This film focuses on a girl called Nena. The poverty and insecurity of migrant life were presented along with warm scenes of Nena's family life. The dialogue is stilted and the sound track was difficult to understand at times, but kids had excellent discussions about the film. Only for older groups. [10-12]

CHOW FUN 5 min SERI
nonverbal animation color 1974 USA

Sally Cruikshank's colorful nonsense seems to be modeled after old-fashioned cartoons. There's no plot, just fantastic and constantly changing shapes: strange animals, vegetal/humanoid shapes, toy production lines, etc. It may all have something to do with the idea that you are what you eat, or it may be a nightmare about overeating in an amusement park. The film evoked a mixed reaction in young kids, who in general were confused by it. Middle and older kids made up wonderful and inventive explanations of what happened. [6-12]

THE CHROMIUM HORSE 13 min MFI
live-action color 1973 USA

38 On the surface, this film is a paean to motorcycle riding and a celebration of the myth of horsepower freedom as embodied in the chromium horse. But underneath there is a sense of sadness that indicates all is not as great as Ken says it is. This personal documentary about a young man in his early twenties and his chromed "easy-rider" bike is not usually considered a children's film; however, it was intensely followed by older kids who had many insights into the subject/narrator. Boys particularly identified with Ken's use of language and his concerns about girls and success. A natural for discussion. [10-12]

CIRCUS: SERRINA BECOMES AN ACROBAT
11 min EBE live-action color 1972 USA

A dramatized documentary about a preadolescent girl who learns to perform circus acrobatics at a special summer training camp. The film concentrates on the process of learning trapeze and trampoline techniques, showing how each step is isolated and perfected by constant practice. Most of the other acrobats are older than Serrina, but they are supportive as well as demanding. Kids were enthusiastic about the acrobatics, and some were surprised to see such a determined girl. [6-12]

COCKABOODY 9 min PYRAM
animation color 1973 USA

An inspired experiment in point of view by John and Faith Hubley, and an exploration of children's play. The film mixes fantasy and reality—the way preschool children play. Not necessarily a children's film, it was sympathetic and humorous and proved most successful with young and older age groups. Middle groups were confused by it but some enjoyed it. The title was particularly appealing, and kids understood the sound track (voices of two young girls) better than we did. A superior film for 3-12.

39

COLTER'S HELL 14 min PHOEN
nonverbal live-action color 1973 USA

Robin Lehman's arresting nature film takes a careful, quiet look at the Yellowstone geysers in winter. Superb visuals and an unusually restrained sound track add to the tension as the geyser gets ready to blow. Although the mood was meditative, the visuals appealed to the tactile senses. The kids talked constantly throughout, making associations with what they saw (calling it oatmeal, pudding, or excrement) and with what they heard (saying the earth was breathing). The film is structured in such a way that there is a sense of progress—almost of plot, but perhaps the film is best compared to a musical composition. An excellent stimulus for working in clay or plaster of paris. A great film to run again so kids can make their own sound track. We got mixed reactions with young and middle groups, although it was worth showing to them. For groups over seven years old this is a four-star film. [3-12]

THE CONCERT 12 min PYRAM
nonverbal live-action color 1974 England

A hilarious spoof in which a concert pianist plays the street markings behind Albert Hall in London—with his feet. This is a mime masterpiece with
40 wonderful slapstick routines. Young kids missed some of the humor and did not understand the tuning episode, but everyone enjoyed it. Instead of talking about this film, get the kids involved in movement activities or form an unusual orchestra. A four-star film for all ages. [3-12]

CONQUISTA 20 min XEROX
live-action color 1972 USA

A romanticized enactment of a North American Indian's first encounter with a horse. Slow and repetitious like a dance. Initially, older kids thought it was funny, but they got more involved and thoughtful as the film progressed. (We had been warned parts were gory—and there is some bloodiness as the man tries to capture and "break" the horse, but it fit into the overall film. However, the print we saw ran exactly seventeen minutes while it is listed by the distributor as running twenty. We wonder if someone cut it.) Excellent for discussions and dance-related programs. [9-12]

CRAFTY ANIMAL CAPER 11 min LCA
nonverbal live-action color 1973 Hungary

While a young girl is gone, her pets (a real raven and a raccoon) create havoc but somehow manage

not to get caught. When the girl returns from school she finds them just where she left them. Nothing makes any sense, but the film is a pleasant release for younger kids. [3-8]

THE CREEPS MACHINE 9 min CHUR 41
live-action color 1973 USA

An unusual film that deals with the issue of how fears are created or exaggerated by imagination. The creeps machine has various compartments that stimulate different types of fears. Essentially didactic, but kids enjoyed being scared by the different sections of the machine. Some thought the film was corny. A low-budget film that is nonetheless worth showing for its entertainment value; it stimulated great discussions. [6-12]

DAD AND ME 11 min BFA
live-action color 1971 USA

A positive portrait of a young black boy and his family in New York City that concentrates on the father-son relationship. We got varied reactions to this low-key film, but it was most effective in inner-city schools. Best with 6-8.

DIG 25 min FILM
musical animation color 1972 USA

A didactic musical about a boy, his dog, and a bike trip they take into the center of the earth, where a very "show biz" rock guides them through various strata. Basically a sugarcoated geology film, older

kids loved it and sang the theme for days. This animation by John and Faith Hubley has three parts on one reel and for instructional purposes it would be best to show only one section at a time. If you show all three sections at once, it works as entertainment for 8-12.

42

DOGS 15 min CHUR
nonverbal live-action color 1975 USA

A poetic look at a bunch of dogs raised in the country. The location and slow-motion photograpy add to the idyllic feeling. Kids found the puppy birth scenes very exciting. An effective animal film for 3-12.

DONKEYS 9 min CORON
nonverbal live-action color 1973 USA

A very slow exploration of donkeys' activities: nursing, grazing, sleeping, gamboling, etc. Too slow for older kids but okay for 3-6.

DON'T 19 min PHOEN
nonverbal live-action color 1974 USA

A beautifully shot ecology film by Robin Lehman that uses a "Perils of Pauline" format to dramatize the life cycle of a monarch butterfly. Great close-ups and time-lapse shots of insects and flowers. Middle and older kids were enthusiastic about it; they enjoyed looking at the film again, making up their own dialogue. [6-12]

DRAGON STEW 14 min BFA
animation color 1972 USA

Based on the book by Tom McGowen. A young man tells a gourmand king he has a secret recipe for dragon stew and thereby becomes the royal cook. He manages to keep his job by letting the king all but prepare each dish—previous cooks could never stand the king's meddling. Things go well for the clever young man until the main ingredient for his secret recipe turns up. A delightful trickster tale with a gratifying resolution that middle and older kids enjoyed. [6-12]

DUCKS, GEESE AND SWANS 11 min FILMF
live-action color 1970 USA

An old-fashioned didactic film about waterfowl, with close-ups of their feet and bills. To our surprise, young kids loved it. They ignored the narration and talked a lot in the beginning, grew very still during the hatching scene (some actually encouraged the little bird to crack out of the egg by shouting "open it"), and were wild about the ducklings. [3-6]

THE EMPEROR'S NEW ARMOR 6 min PYRAM
animation color 1969 USA

R. O. Blechman's line drawings animate this wryly sophisticated fable, based on the theme of "The Emperor's New Clothes." A clever man sells an emperor some soft, lightweight armor which is any-

thing but that; in self-defense, the rest of the court orders new armor, too. The tragic consequences of the prince's unexpected return put things into some sort of perspective. Best with 8-12.

44 **EXPERIMENTAL** 11 min PHOEN
nonverbal live-action color 1974 USA

A loosely structured Lehman film about gliders and airplanes. Editing and sound add humor. Older kids loved it and laughed through most of it, making up dialogue as the film progressed. Very visual, best for 8-12.

THE FABLE OF HE AND SHE 11 min LCA
clay animation color 1974 USA

The droll creatures of an imaginary island divide their work by specializing in what we recognize as sex-stereotyped job roles. A natural disaster brings about some changes which remain in effect once the crisis has passed. This is a whimsical and humorous fable with a clear story line and excellent animation by Eli Noyes. Young and middle groups enjoyed it although many weren't clear about how the moral applied to them; older kids imitated the voices during the screening. Everyone was sad to see it end. A four-star film for 8-12.

FELIPA—NORTH OF THE BORDER 17 min
LCA live-action color 1970 USA

A capable young Chicana teaches English to her

uncle so he can get a job as a truck driver. When he fails his driving test because of nervousness, Felipa persuades the offical to give him another chance. The film sparked excellent discussions about minority groups and sexism; some boys thought Felipa was being manipulative and using her sexuality to get her uncle a second chance. [8-12]

FIRE 10 min FILMF
nonverbal live-action color 1971 USA

The slow and dramatic series of still shots beginning this film presented a problem for most kids, but as the film progressed and as tension built they got more involved. The film captures the routine of firehouse life, the many hours of waiting, playing games, and watching TV that precede the excitement of putting out fires. Everybody had something to say; many children had strong fears and feelings about fires. A fine film to show before going to a firehouse. Requires an introduction because of the technique. [6-12]

THE FISHERMAN AND HIS WIFE 20 min WEST
shadow puppet anim color 1970 Sweden

This very verbal adaptation of the classic tale about greed uses shadow puppets. A fisherman catches a talking fish who begs to be released and promises to grant the man's wish if he is freed. The fisherman lets the fish go and makes a simple wish, but his wife makes him return and ask for more.

1 Angel and Big Joe
2 Circus: Serrina Becomes an Acrobat

1

2

Felipa—North of the Border

Again and again, the wife sends her husband to ask for more as her desire for power and position grows outrageous. The film is slow moving but kids paid attention and commented throughout. Despite what may be misogyny, it's a wonderful stimulus for making and using shadow puppets. [6-12]

48

FLAT FLIP FLIES STRAIGHT 5 min FILMS
nonverbal live-action color 1970 USA

An exciting, lyrical look at a boy throwing a Frisbee to a dog who makes some spectacular midair catches with its teeth. The fast pace of the editing and the stunning slow-motion footage intensify the sense of drama. Excellently cut to Wagner's "The Ride of the Valkyries," this film is almost a ballet. Kids watched the boy's technique and cheered the dog. A four-star film for all ages. [3-12]

FLY AWAY 12 min PHOEN
nonverbal live-action color 1972 USA

Lehman's sophisticated and dreamlike saga of a man who tries to retrieve his model glider, following it across the countryside. His dogged persistence despite one obstacle after another is reminiscent of silent comedies. Older kids enjoyed the quest and the ironic ending but were bothered by the stylized out-of-focus shots, which became an interesting point of discussion. [8-12]

THE FOOLISH FROG 9 min WEST
song animation color 1971 Czechoslovakia

Pete Seeger sings and tells this tale from "way down south in the yankety yank" where a foolish frog puffed himself up with pride for no good reason and got the whole countryside singing about it. Great nonsense! Infectious banjo picking and whistling, along with the colorful patchwork-look animation, turn this cumulative American folksong into an exciting film. Good with all ages, but it's best to familiarize young kids with the plot or the song itself so they can enjoy the film and not worry about "getting it." A book by Pete and Charles Seeger was adapted from the film. [3-12]

49

FREDERICK 6 min CONN
animation color 1971 Italy

Based on Leo Lionni's book, and using a style of animation that closely follows the book's paper cut-out artwork, this is the story of a mouse named Frederick. Frederick is not an ordinary mouse, and while other mice gather and store the harvest for winter, he sits dreamily by. But when the dreary winter has taken its toll and all the food supplies are gone, Frederick shares his memories and fantasies—his poetry—and brings some happiness to the other mice. Kids enjoyed the film and explained confusing parts to each other. Some of the youngest

ones missed the point of the film, while many others knew and loved the book. Excellent with younger groups, but can be used with middle ones as well. [3-8]

50 **FRIENDS** 18 min CHUR
live-action color 1972 USA

A sensitive portrayal of kids' games and relationships, this is the story of two girls who are good friends and what happens to their friendship when a third girl becomes involved. The film is unusual in its level of realism and in the fact that the protagonists are female and have some dimension. Fine for discussions and role playing. [6-12]

FRIENDS OF THE ELEPHANT GOSHKO 10 min
MFI nonverbal anim color 1968 Bulgaria

Goshko is a circus elephant with a bad case of sneezes who runs away from a mean ringmaster. A group of children protects him and nurses him to health. A basic cooperation plot that young kids enjoyed. The children give Goshko pills and we felt a need to discuss the proper circumstances for taking pills. [3-6]

FUN ON MARS 5 min SERI
nonverbal animation color 1973 USA

A strange home movie or travelog that is also an

homage to old-fashioned cartoons (with 1930 pop songs as part of the sound track), this nonsense film seems to be about tourists on Mars. It isn't easy to understand, but that doesn't matter. Sally Cruikshank used old resort picture postcards as background for her strange duck-like creatures which may be Martians. Prior to screening it we discussed vacations and tourists, and what unexplored planets and space creatures might look like. Fantastic for inspiring postcard collages or made-up vacation brochures. Young kids didn't stay with the film, although they liked parts of it; they demand more accessible story lines. Although middle groups enjoyed it, it worked best with older kids. [8-12]

51

THE FUR COAT CLUB 18 min LCA
nonverbal live-action color 1973 USA

In this film by Joan Silver, two nine-year-old girls invent a secret game to accommodate their fetish for furs, and compete to see who can score the most touches. It's all in fun until they get locked overnight in a fur storage room, where for a time their imaginations run away with them. When robbers break in, the girls manage to become heroines. Older girls in particular were very involved; boys thought it was hysterically funny. But the film brought up a lot of issues: fantasies, secret clubs, and spying—things that otherwise might not have been discussed. A four-star film for 8-12.

THE FURTHER ADVENTURES OF UNCLE SAM 13 min PYRAM
nonverbal anim color 1970 USA

52 First Uncle Sam, then the Statue of Liberty gets kidnapped by what appear to be Blue Meanies (of Yellow Submarine notoriety), but with the help of Eagle they escape. America's symbols become "Super Friends" in this cartoon parody of politics. The politics are beyond the grasp of most children but they enjoyed the kidnap-and-rescue nonsense. Unusual art style and music. Okay with middle groups, but best with older audiences. [9-12]

GERONIMO JONES 21 min LCA
live-action color 1969 USA

Geronimo, who lives on a Papago Indian reservation in Arizona, barters a special medal his grandfather gave him for a TV set at the reservation trading post. When he and his grandfather watch a Western in which bad Indians are wiped out, his bargain backfires. A somewhat heavyhanded treatment of a sad but true theme, some kids said it made them feel guilty for all we have done to the Indians. Generally, older kids liked it. Requires discussion. [9–12]

GLASS 11 min McGRAW
nonverbal live-action color 1958 Netherlands

A classic about glassblowing, this documentary shows hand-blown and machine-pressed glass, lyri-

cally edited to a light jazz score. Emphasis is on the rhythmic way hands and tools, or hands and machines work together. Kids were fascinated, and older groups commented on the film technique which they thought was well done. It can be used with middle groups, but is best with older kids. A four-star film for 8-12.

GOGGLES 6 min WEST
iconographic animation color 1974 USA

Based on the book by Ezra Jack Keats. Peter, a young urban black boy, finds a pair of goggles. Older bullies try to take the goggles away but his dog cleverly manages to save them. Drama and suspense are emphasized by the sound track; some young kids commented "this is a scary film" when they heard the introductory music. Three to fives enjoyed it but the iconographic style was abstract and difficult for them to follow. Best with middle groups 5-8.

GOOD GRIEF 5 min FILMS
animation color 1973 USA

A child goes to bed and experiences a series of night fears. Narrated in mock-serious verse, this film was an amazing success. Kids were intensely involved and/or laughed throughout. Older audiences said they liked the scary part (you have to see the film to appreciate the humor of that comment) and related many stories of their fears. They asked to see it again. Okay with middle groups but best with 8-12.

GREEN EGGS AND HAM 9 min BFA
animation color 1973 USA

54 Based on the book by Dr. Seuss, this film takes a typical childhood anxiety and expands it to absurd and hilarious proportions. Sam-I-am tries every conceivable ploy to get the nameless creature who co-stars in this film to eat green eggs and green ham. Sam-I-am's ingenuity and persistence are matched by the creature's repulsion and resistance until, nearly dead from drowning, it agrees to try them if that will stop Sam-I-am. The creature tries them and likes them—of course. The cumulative rhyme, the zany nonsense, and the odd furry creatures greatly appealed to our audiences, although many watched it like zombies (probably because they were familiar with the book and/or had seen the story on television). Great with young and middle groups. [3-9]

GREENHOUSE 11 min BARR
live-action color 1973 USA

The sensational opening shots (promising a better film) show glass shattering as a greenhouse is vandalized. Later the boy/vandal works with the gardener to pay for the damage and eventually learns to like plants—and the old man. The story, narrated by the boy in language few kids would use, is heavily moralizing. But kids enjoyed the film and had interesting comments. [8-12]

THE HAND 19 min McGRAW
nonverbal puppet anim color 1966 Czech

Jiri Trnka's puppets act out the tale of how a small potter's tranquil life is interrupted by an enormous hand that insists the potter make only hand images. An allegory about totalitarianism, or bullies, or—from a child's point of view—about adult demands and children's fears. Kids got very involved in the story and shouted warnings to the potter as kids do in live puppet performances. Although middle groups liked the part where the potter dies, they were confused by much of it. Definitely requires discussion but it's a fine inspiration for hand-as-puppet activities. Best with 8-12.

THE HANDS 4 min SERI
nonverbal live-action b&w 1970 USA

First the fingers, then the thumb, then one, then two hands cavort and dance to calliope-type music. The last part of the film is a pixillated version of the beginning. Very brief and very effective, kids were delighted with it and sorry to see it end. Excellent for hand-as-puppet activities and programming. Fine for all ages. [3-12]

HANSEL AND GRETEL,
AN APPALACHIAN VERSION 17 min DAVEN
live-action color 1975 USA

This no-frills version of the classic Grimm Broth-

ers' folktale is set in Southern Appalachia during the Great Depression. Tom Davenport has managed to tap the sense of urgency that makes good folktales work: the rapid pace and basic story line maintain dramatic tension all the way through. Our audiences loved it. Kids hissed at the witch and shouted "do it" as Gretel hesitated before pushing her into the oven. This is an innovative film which some kids liked especially because "it looked like a regular motion picture"—that is, it wasn't animated. Some adults were reluctant to use it; they thought it would frighten kids. But it was one of our most successful films—most groups asked for it again and again (perhaps in part to tame it). It does require discussion, particularly with young and middle groups, and before we showed it to these children we told them it was a scary film and suggested they sit near someone they like or hold hands if they got scared. Excellent for stimulating talk about scary feelings and things. Great for mask-making, dramatizations, and mime. A four-star film for all ages. [4-12]

HAROLD'S FAIRY TALE 8 min WEST
animation color 1974 USA

Adapted from Crockett Johnson's book. A lovely fantasy about the powers of imagination in which the crayon is mightier than the forces of evil: Harold defeats a giant witch and makes an enchanted gar-

den bloom. This is a sequel to *Harold and the Purple Crayon*, which is also both a book and a film. An excellent spark to coloring or storyboard activities. [3-8]

HIGH STEEL 15 min ACI
live-action color 1965 Canada

A Mohawk Indian steelworker explains his work on big city skyscrapers and talks about his family life on a Canadian reservation. This unusual documentary has a ballad sung as a theme throughout and suggests something about the origin of work songs. Kids enjoyed the ballad and construction scenes more than the history, but they gave the film a high rating. [8-12]

HOW BEAVER STOLE FIRE 12 min ACI
sand animation color 1972 Canada

In this North American Indian legend (done with almost monochromatic silhouettes) a group of animals go up to the sky to find fire. Beaver steals it from the sky people and stores it in a tree for safekeeping—which is why we get fire from wood. Caroline Leaf has created a visually stunning and subtle film, but the pace was too slow for young kids. Middle groups were restless during the screening, but they discussed it enthusiastically afterwards. Although this origins story is appropriate for six to eights, it works best with older kids. [8-12]

HOW MOLE GOT HIS TROUSERS 14 min
PHOEN anim color 1975 Czechoslovakia

Mole and his woodland friends put together a pair of trousers from scratch. The narration and didactic intent (to explain how clothing is made) set this film
58 apart from the rest of the Mole series. Too complicated and slow for many three to fives, it is fine for 6-8.

HOW TO BUILD AN IGLOO 11 min STERL
live-action color 1949 Canada

A starkly simple demonstration of how to build an igloo in which two Eskimo men cut and shape blocks of snow while an old-fashioned narrator explains the process step-by-step. An extremely didactic film, yet it was a great success with kids, who enjoyed it on many different levels. Middle groups were very interested in using the information—they tried to make igloos out of clay. Older groups were amazed at how well, and with what ingenuity, the Eskimos coped with their environment. [5-12]

THE HUNTER 10 min ACI
nonverbal live-action color 1971 USA

A young Ozarks boy gets a BB gun for his birthday. He plays with it for a while—pretending, fantasizing about shooting; but later on he shoots a bird and discovers the consequences of using a gun, none of which were part of his fantasies. Nicely done, the film handles a difficult subject without being

heavy-handed and produces some great discussions, particularly among kids who have had actual contact with guns. [8-12]

THE HUNTSMAN 17 min LCA
live-action color 1972 Canada

There is some dialogue but the film is mostly nonverbal. A young boy hunts out lost balls on a golf course and sells them until two bullies take over. He spends a lot of time fantasizing about getting even and finally gets his chance, but finds revenge isn't as satisfying as he thought it would be. Kids enjoyed the film and had interesting discussions about getting even. [8-12]

ICARUS: A FLIGHT FANTASY 10 min MFI
nonverbal clay anim color 1976 Rumania

Not the classic myth, this is instead an allegory about determination: one little blob of clay attempts one thing after another to accomplish something beyond what other blobs of clay can do. Little Icarus finally manages to fly, but unlike the original myth which dealt with hubris, this film seems to be more about evolution—cultural and biological—and the indomitable human drive to progress. Older kids were confused by the fact that it wasn't the Icarus story they knew (they should be warned beforehand); young kids enjoyed the appealing animation on a strictly visual level. Appropriate for all ages, each group appreciates it for different reasons. [3-12]

THE IMMIGRANT EXPERIENCE 28 min LCA
live-action color 1973 USA

A dramatized documentary about a young boy from Poland and his struggle to adapt and succeed in turn-of-the-century America. An excellently
60 rounded portrait of him, his family, and highlights of his early school and work experiences, the film ends with an interview of the man who was the boy. This engrossing story is no romanticized immigrant saga. Great inspiration for kids to research their own families' immigrant experience. An interesting discussion film for 8-12.

IN THE JUNGLE THERE IS LOTS TO DO 17 min
TRICO musical cutout anim color 1974 Uruguay

Based on the book by Uruguayan author Mauricio Gatti. Trappers destroy the peaceful and cooperative jungle life by taking many animals to a city zoo; however, a young girl has compassion and helps them escape. There is a great deal of emphasis on the animals' cooperation. Somewhat long, this rock musical was nevertheless enjoyed by middle groups who did wonderful murals afterwards. It is suitable for younger kids, but for that group the length and slow pace might be a problem. [6-9]

ISLANDS OF THE SEA 28 min DISNE
live-action color 1959 USA

In this nature travelog of Pacific and South Atlantic island animal life, a cast of thousands performs

its food finding, mating, and reproducing activities. Less condescending than Disney films usually are, this film lacks the contrived formula plot of other Disney films (with their more dramatic than true fights to the finish), but it suffers from a lack of focus. There is the standard we/they human chauvinism that insists animals be brutally gory or brutishly amusing—as well as elements of sexism—all narrated in the tongue-in-cheek Disney style. The two "funniest" scenes are the crabs' bolero and the gooney birds' belly landing, but we wonder about an attitude that insists on presenting them as innately funny. Kids got into their television-watching syndrome, but they stayed with the film. [8-12]

IT'S TOUGH TO BE A BIRD 15 min DISNE
live-action and animation color 1974 USA

This didactic film is disguised as a comic public relations presentation and has a cartoon professor-type bird explaining the real problems and history of birds. The narrative tone is typical Disney smart-aleck (which we find offensive), but kids paid attention and seemed to enjoy the anachronisms. Older groups had some good discussions about ecology. [9-12]

JANIE SUE AND TUGALOO 10 min CENTR
live-action color 1971 USA

This low-key documentary is about a young cow-

girl. She does some chores around the ranch and works her horse under the guidance of her grandfather. City kids were surprised that "a girl could be a cowboy." A pleasant if limited portrait, fine for
62 discussions. [6-9]

JAZZOO 13 min ACI
nonverbal live-action color 1967 USA

There are two versions of this film; the longer, eighteen-minute version is not nearly so effective as the thirteen-minute one. Lots of close-ups with a stock-sounding jazz track remove this exploration of zoo animals to the purely visual realm. Kids talked all through it and identified the animals. No one could understand why there were so many shots of feet, but it was a fairly pleasant film experience for the kids. Okay for middle groups but best with 3-6.

JOHNNY APPLESEED 11 min BFA
iconographic animation color 1971 USA

The legend about an early American ecologist and folk hero, John Chapman, who was friends with the Indians, read religious philosophy, and traveled across the country planting apple trees. With something of an American primitive art style, Johnny's story is related in the first person. The film stresses his evangelism but kids found him a fascinating character. They wanted to know if it was a real story. Best with 6-10.

JUST SAY HIC! 9 min BFA
animation color 1969 USA

Based on the book by Barbara Walker, this Turkish folktale is a humorous but slow chain story about a numbskull servant who tries to remember what he was sent to the market to buy. Since *hic* means salt as well as nothing, and the servant has a mind like a sieve, there are some amusing if sophisticated puns. Kids liked the idea of the film, and their involvement increased toward the end when the cumulative effect of the different situations got more ludicrous. Fine for 8–12.

63

THE KANGAROO 22 min MFI
live-action color 1974 USA

For our purposes this documentary from television's "Last of the Wild" series tries to cover too much ground, especially in the beginning sequences which include the platypus and wombat among other animals of Australia. Later, however, more time is devoted to the kangaroo (which alone would have made a decent film). Overall, despite a didactic and heavily narrated textbook approach, the film does convey a sense of wonder at the variety of animal adaptation. Older kids enjoyed the information, discussed the various animal types as they appeared, and were spellbound by the amazing kangaroo birth scene. Okay with middle groups, but best with 8-12.

KARATE 10 min PYRAM
live-action with optical effects color 1972 USA

An imaginative exploration of the nature of karate, its purpose and aims, the film uses interesting optical techniques and emphasizes karate's nonviolent use as a means of inner balance and self-control. The performance of "kata" looks like a dance. Although this film is basically didactic, kids were enthusiastic about it and curious to know more about karate and kung fu. Okay with middle groups but best with 9-12.

64

KATY 17 min BFA
live-action color 1974 USA

When Katy's brother goes to camp, she takes over his newspaper route despite harassment by the man in charge and boys with other routes. The film brought up some interesting discussions about male/female roles and equal rights; however, the film is uneven. There are flashback or fantasy scenes with a horse that are not made clear, and the scene where Katy and her mother discuss the history of women's liberation is self-conscious. Some boys thought the film was silly; most girls liked it. [8-12]

KEITH 10 min BUDD
live-action color 1973 USA

A simply filmed recording of a mime per-

formance—Keith Berger does his "mechanical man." (In other mime films when the camera isolated part of the body it destroyed that essential tension the mime had built up with his/her body to define space and the action in the viewer's mind.) Kids loved the "robot" technique, and many thought the mime sequence was a dream since Keith performs in classic white-face but starts and ends the film in street clothes. Young children did not deal with the symbolism of the cage, but during the screening we encouraged them to describe for each other what happened when he got all boxed in. Many kids spontaneously imitated the body movements they saw. Great for mime activities for all ages. [3–12]

KICK ME 8 min LITTL
nonverbal animation color 1975 USA

Robert Swarthe's delightful melodrama stars a pair of stick-figure legs drawn directly on film. There isn't exactly a plot, but there are many villains—a large ball, a shark, some big black spiders, and at one point the film itself. Kids talked excitedly throughout, described to each other what was happening, and clapped to the serial movie music. The chase scenes are masterful. Effective with all ages and can be appreciated on several levels: concept, technique (although it involves more than cameraless animation), or good entertainment. A four-star film for 3-12.

2

1 The Fur Coat Club
2 Keith
3 Hansel and Gretel, an Appalachian Version

1

3

Friends

LEGEND 15 min PYRAM
live with optical effects color 1970 Canada

A slow-moving West Coast Indian legend in modern dress using solarized images. A young man is rejected by the woman he loves because he is ugly;
68 in desperation he begs a spirit woman to give him a new face. When he answers her riddle, he gets his wish. The woman who rejected him, in her vain desire to become even more beautiful, also goes to the woman in the woods but she gets an unpleasant surprise. Many kids found the story compelling and the images interesting, but others were distracted by the technique. Fine for mask activities and dramatizations but it must be discussed. [9-12]

THE LEGEND OF JOHN HENRY 11 min
PYRAM song watercolor anim color 1974 USA

The human resistance to mechanization is celebrated in the folk ballad of John Henry, a proud black steel driver for the railroad, who tries to best a steam drill and dies in the process, leaving behind a wife and child. The impressionistic style of the animation and the length of this ballad, sung by Roberta Flack, presented problems for most young groups. Black audiences loved it, and asked for it again. Okay with middle groups but best with 8-12.

THE LEGEND OF PAUL BUNYAN 11 min
BOSU animation color 1973 USA

An appealing tall tale about the legendary Paul

Bunyan and his big blue ox, Babe. Kids especially liked the fight between the bully Hel Helsen and big-but-kindhearted Paul that changed the face of our nation. A pleasant if rough-and-tumble bit of Americana. Fine for 6-12.

THE LEGEND OF SLEEPY HOLLOW 14 min
PYRAM animation color 1972 USA

An extraordinarily gangly Ichabod Crane courts Katrina van Tassel and encounters the Headless Horseman in this colorful version of Washington Irving's story. Middle groups enjoyed it and older kids, who were more familiar with the story, laughed at the caricature style of animation. [6-12]

LEO ON VACATION 11 min PHOEN
nonverbal puppet anim color 1966 Czech

Leo, a circus lion, decides to take a vacation in his native jungle; but whenever the lion cubs play their drum, Leo is compelled by years of training to perform—and therefore gets no rest. Young kids were delighted by his journey to Africa in a baby buggy, particularly when it "turned into" a car, but they wanted to know why Leo stole from the shop window. The film is appealing but has many problems, the main one being that the animation technique was well suited for young groups while the story was not clear to them—few saw any humor in the lion's "Pavlovian" response. We discussed

where lions come from and, to be accurate, they come from the plains—not the jungle as this film implies. The rocking chair flashback confused this young group, and we also had to establish what a vacation is and how animals are trained. Middle groups, who understood the film better, thought it was corny. [5-7]

70

LEOPOLD THE SEE-THROUGH CRUMBPICKER
9 min WEST nonverbal anim color 1971 Czech

In this film based on James Flora's book, a little girl makes friends with an invisible animal that follows her everywhere, including school. Its voracious appetite gets her into trouble, and so she solves her problem by painting the animal so everyone can see it. Fine nonsense for 3-8.

LICKETY-SPLIT LICORICE 8 min STERL
live-action color 1972 Canada

A boy and girl make licorice in their kitchen—a very sticky situation. Kids loved the part where they pull it. This is one of the few films about kids cooking. We followed the screening with a real taffy pull which was messy but great fun. [6-9]

LIFE TIMES NINE 15 min PYRAM
animation and live-action color 1973 Canada

Nine short and humorous commercials for life,

made by children with technical assistance from professionals. An interesting variety of techniques. Excellent for inspiring kids to make their own commercials—whether in film, video, radio, or print media. [8-12]

LION 11 min EBE
nonverbal live-action color 1972 USA

The African lion in its natural environment. Absence of a narrator and use of natural sound effects, minimal music, and fine close-up photography make this an intensely visual experience—it's almost like being there. An excellent animal portrait, the film shows aspects of the lion's family life (which could be called pride and joy). Kids thoroughly enjoyed the film and talked all the way through. [3-12]

LOPSIDELAND 5 min EBE
nonverbal live-action color 1969 Canada

A group of kids looks at the world around them from literally different points of view: upside down, sideways, on an angle, etc. No plot but fine for programming. [3-12]

THE MAGIC PEAR TREE 5 min PICTU
shadow puppet animation color 1970 USA

A Chinese folktale about selfishness. A hungry old man asks a fruit seller for a pear; when the peddler refuses, the old man magically makes a pear tree

grow and teaches the peddler a lesson. Very verbal, but the Chinese-style shadow puppets and the story itself appealed to middle age groups. [6-9]

72 **MAGIC SNEAKERS** 8 min EBE
live-action color 1969 USA

A boy finds some sneakers and as soon as he puts them on discovers they are not ordinary. For a while he simply enjoys their magic and quickly moves (via pixillation) from place to place, but then a caped blue-faced villain spoils his fun by trying to take the sneakers away. Middle groups enjoyed this simple, mostly nonverbal film. [6-8]

THE MAGIC WORLD OF WHISELPHASOON
12 min FILMS cutout anim color 1975 USA

A fantasy about an imaginative boy who is almost destroyed by an overly literal-minded king. The film is too verbal, and despite its attempt to be funny, kids were strangely silent during the screening; however, it did inspire wonderful follow-up collage activities. Kids' favorite part was the question "What is a budookal?" Condescending for older groups, best with 6-8.

THE MARBLE 10 min PYRAM
nonverbal live-action color 1973 Netherlands

A boy finds a magic marble, loses it, and after one

of the most interesting chase sequences we've seen, gets it back. Superb fantasy with a dreamlike quality. Older kids loved the special camera effects and the unexpected turn of events. They had many interpretations of what the film was about. It helps to introduce the film by saying it was shot in the Netherlands since many images are distinctly foreign. An excellent film for 8-12.

MARIA OF THE PUEBLOS 15 min CENTR
live-action color 1971 USA

The story of how Maria, a Pueblo Indian, revived the ancient craft of pottery for her people. Kids were fascinated by the historical information and by the methods of making pottery. The accidental discovery of the black glaze had special appeal to our audiences. Older kids made wonderful Indian designs and pottery for weeks afterward. The low budget sound track detracts from what would otherwise be a fine film. [9-12]

MATTHEW ALIUK: ESKIMO IN TWO WORLDS
18 min LCA live-action color 1973 USA

In this film directed by Bert Salzman, Matthew is an Eskimo boy who lives in modern Anchorage. When an uncle comes to live with his family because of the promise of work, he and Matthew become great friends. The uncle, however, is unable to ad-

just to city living and eventually returns north. At great personal sacrifice, Matthew gives his uncle a dog team he had been training for an important race. A story of values and cultures in conflict, the film was hard for kids to follow because the focus alternated between uncle and boy. The open ending simply seemed unresolved. Appropriate for 10-12.

74

ME AND YOU KANGAROO 18 min LCA
nonverbal live-action color 1974 USA

Robbie lives in Australia and when his father accidentally kills a female kangaroo her baby survives. Robbie raises the "joey" and grows to love it, but when the kangaroo gets too big for the house Robbie is forced to make a painful decision—and sets it free. The issue of loving animals is an involving subject, and this Bert Salzman film was an emotionally gripping experience; many kids were crying at the end. Excellent, but absolutely requires discussion. A four-star film for 6-9.

MERBABIES 9 min DISNE
nonverbal animation color 1937 USA

The undersea population and cupidlike merbabies have a circus. There is a great parade of creatures and all the hoopla of a Barnum & Bailey three-ring extravaganza. Pure Disney froth but kids loved it. Fine for programming. [3-8]

MESSAGES 6 min YELLO
cutout animation color 1972 USA

Some animated short public service spots about diet and consumer awareness made by kids. Although the sound track is difficult to follow at times, older groups liked this film. Wonderful for encouraging children to make their own commercials. [8–12]

MR. FROG WENT A-COURTING 5 min FILMS
song cutout animation color 1974 Canada

Evelyn Lambard's unusual cutouts animate this relaxed version of the classic folksong. A pure delight! Kids reacted in various ways to the big black snake in the end: they either thought it was exciting and scary or they were angry at it for eating the frog and his mouse bride. The youngest children should be made familiar with the song before they see the film so they can enjoy the visuals. The song is a bit slow for young and middle groups to sing along with, but the film inspires them to learn it afterwards. Okay for older groups but best with 3-8.

MOLE AND THE CHEWING GUM 9 min
PHOEN nonverbal anim color 1969 Czech

The childlike Mole character, frequently referred to as the Czechoslovakian Mickey Mouse, appears in what may be dozens of films. This one is a slapstick

comedy about bubblegum. Mole finds some gum but it sticks fast when he/she tries to get rid of it. Animal friends try to help but things only get worse. Finally a cow solves the problem by eating it. Fine for 3-6.

76 **MOLE AND THE ROCKET** 10 min PHOEN
nonverbal anim color 1973 Czech

Mole finds a rocket and can't resist the urge to explore it; when he/she pushes a button the rocket suddenly takes off then crashes, leaving parts scattered all over a small sandy island. A friendly crab and other cooperative sea creatures help Mole find the parts. A crocodile provides some excitingly tense moments until Mole discovers it is only an inflatable beach toy. Once the rocket is reassembled, Mole takes off again. A delightful, very accessible fantasy for 3-8.

MOLE AND THE TELEPHONE 7 min PHOEN
nonverbal anim color 1974 Czech

When Mole uncovers a buried telephone, he/she has no idea what it is. When the receiver starts making sounds, Mole tries to figure out what it wants. Mole feeds it, gives it something to drink, cradles it, and so on until it quiets down. A charming and playful exploration of an innocent point of view. [3-8]

MOLE AS A GARDENER 8 min PHOEN
nonverbal anim color 1969 Czech

When the sprinkler stops working, garden flowers wilt and start to die. In delightful Chaplinesque routines, Mole and Mouse experiment with one plan after another to fix the sprinkler, but nothing works until they dig an irrigation ditch. An interesting and funny film for 5-8.

77

MOLE AS A PAINTER 7 min PHOEN
nonverbal anim color 1974 Czech

When a fox chases Mole into a bucket of paint, the unfamiliar red creature that emerges from the bucket scares the fox away. This episode inspires Mole to paint all the small woodland animals, and the woods as well, in psychedelic colors in order to get rid of the fox forever. Wonderful for mask, makeup, and costume activities. Best with 3-6.

MOLE IN THE ZOO 10 min PHOEN
nonverbal anim color 1969 Czech

Vaguely reminiscent of an Aesop fable, Mole surfaces in the zoo and eventually ends up in the lion's cage where a lion is in a bad mood because of a toothache. Kids were restless during the meandering beginning as Mole encounters various zoo animals in what was obviously intended to be comic

stuff. But once Mole's action with the lion began they got involved. They admired Mole's bravery and compassion in pulling the lion's aching tooth. [3-6]

78 **MOMOTARO: A BOY OF OLD JAPAN** 15 min
DOUBL puppet-animation color 1973 Japan

The classic Japanese folktale of "Peach Boy," who magically grows out of a peach that floats downriver to an elderly and childless couple. Momotaro has a happy childhood, but before he is fully grown, evil demons destroy his village and kidnap some townspeople. He sets out to avenge the destruction and on his way meets some helpful animals who travel with him to the demons' island and help rescue the villagers. The sound track is unfortunately bad, and the narrator insists on saying more than once that women and children were kidnapped when it is apparent that men were kidnapped too. The demons and the fighting upset a number of kids—perhaps because they weren't sufficiently justified in the story. Some kids thoroughly enjoyed the rough-and-tumble heroics. [5-8]

MORE 3 min MFI
nonverbal animation color 1973 USA

A brief and ironic look at conspicuous consumption. As an infant, "everyperson" cries for more toys, and does so on through adulthood, until the world is so full of things that it ends up crumpled in the great cosmic garbage can. The film is a bit heavy, but kids

enjoyed the exciting animation. They understood the message fairly well, although they were puzzled by the giant hand at the end. Best with the oldest groups. [10-12]

MORNING ZOO 10 min FILMF
live-action color 1972 USA

A relaxed look at a California zoo before the crowds arrive. Noteworthy because the young zoo worker/narrator is a girl. Kids identified the animals as they appeared and had a lot to say about the fact that a girl was taking care of them. On different levels, the film was successful with all ages. Fine for nonsexist programming. [3-12]

MOUNTAIN MUSIC 10 min PYRAM
nonverbal clay animation color 1975 USA

Music goes from the sublime to the other extreme. It starts with the sounds of nature and progresses through various human-made instruments until technology gets out of hand. Will Vinton's clay animation technique is appealing, and young kids simply enjoyed the visuals; older groups were aware of the film's ecological implications. [3-12]

MOVIE STUNTMEN 29 min LCA
live-action color 1974 Australia

Quite literally a cliffhanger, this film shows movie stuntmen planning and performing incredible adventure film stunts. Kids were intensely involved. It

inspired a few young filmmakers to create interesting stunts for an 8mm film with dime store model soldiers. [10-12]

80 **MY TURTLE DIED TODAY** 8 min BFA
animation color 1968 USA

In this film, adapted from the book by Edith Still, a young boy tells about the death of his turtle. When his pet becomes ill, none of the adults he turns to can help the animal so eventually it dies. Sadly he and his friends bury the turtle. But after the funeral they find a cat with new kittens and become involved again with life. The animation style is almost iconographic, but this film is a sensitive treatment of death, and middle groups liked it. Afterwards our kids got involved in discussions about their own pets and about death. One said, "Everything has to die—that's why we should enjoy them when they're alive." [5-8]

NATURE IN A TOP HAT 10 min MFI
nonverbal anim color 1968 Czech

A capricious fantasy with childlike drawings in which two boys steal a magician's hat so they can have material for show-and-tell in school. Initially the hat acts as an endless source of wonders, but eventually its magic backfires. The teacher does a lot of fainting, the principal looks foolish, and kids liked all the nonsense. Okay for 6-8.

NÉBULE 10 min IFB
nonverbal animation color 1973 Canada

A sophisticated variation on the theme of *Harold and the Purple Crayon* starring a child and a changing black line. The film begins with a lyrical evocation of joy and delight, but once the child goes underwater and/or underground, the darker side of human nature—its fears and paranoias—is considered. In the end the child returns to where he/she began. The animated line drawings have aspects of Miro or Klee's style—especially the masklike faces in the dramatic hide-and-seek episode. Exquisite but too abstract for young kids; best with 7-12. 81

NIGHT PEOPLE'S DAY 11 min FILMF
live-action color 1971 USA

An unusual documentary about the people and machines that work at night—typesetters and mail clerks, hotel chefs and bakers, sanitation and repair people. Straightforward visuals are offset by a zany sound track which you notice only as the film progresses. Young kids were restless when the men (there were few women) made comments about working at night, but everyone enjoyed the film and imitated the sounds. Sensational! A four-star film for all ages. [3-12]

THE OLD MILL 9 min DISNE
nonverbal animation color 1937 USA

Wonderful mood piece and a classic example of

lush Disney animation, complete with cooing doves and choruses of frogs and crickets. In this vignette of life around an old windmill, the animals' peaceful existence is threatened by a wild storm. After surviving the storm, they resume their idyllic way of life.

82 Fine for programming. Young kids really enjoyed it. [3-8]

ONE-EYED MEN ARE KINGS 15 min McGRAW
nonverbal live-action color 1974 France

An ironic tale about loneliness set in Paris. A middle-aged man, dominated by his invalid mother, finds friends and brief happiness when he poses as a blind man and pretends his mother's pet is a seeing-eye dog. But like many lies, his is eventually discovered. Kids laughed all the way through and particularly enjoyed the mime. The film inspired discussions about loneliness and deception. Excellent for 9-12.

ORFEO 11 min PYRAM
nonverbal sand animation color 1971 USA

Caroline Leaf's subtle and romantic interpretation of the legend of Orfeo is a beautiful example of how elements of classic mythology can be given new life by an innovative artist. The story line is developed in the form of a dance. In this version Euridyce is not lost forever—she is returned to Orfeo, but in the form of a guitar. Color is used sparingly. The film got mixed reactions, probably because it's not easily accessible, although older audiences

generally liked it. Too abstract for young and middle groups, but if older kids were familiar with the myth they relaxed and enjoyed this exquisite, poetic film. Wonderful for dance activities. [10-12]

ORGANISM 20 min PHOEN 83
live-action color 1975 USA

Hilary Harris uses time-lapse and microphotography in this exciting and unusual film that compares New York City to a biological organism. Streets are compared to arteries, people and cars to cells. The sound track may be frustrating for some kids since there are overlapping narrators and it is intentionally impressionistic. While some groups thought it was too long, others were sad it ended. Definitely worth trying. [10-12]

THE OWL AND THE LEMMING 7 min ACI
puppet animation color 1973 Canada

An Eskimo trickster tale. Owl catches a clever lemming who persuades the owl to do a victory dance. While foolish owl is caught up in the dance, lemming escapes. Some kids hummed along with the Eskimo chanting. Young groups enjoyed the film but many didn't understand it; works best with 6-12.

PARADISE LOST 4 min BENCH
nonverbal cutout anim color 1970 Canada

Evelyn Lambart's ecological fable opens with an idyllic woodland scene. Suddenly an airplane

spreads a smoky vapor that kills butterflies and birds. A sad film, but many kids have strong feelings about ecology and enjoy discussing them. Great for mime. Young kids found this film disturbing or didn't understand it. Fine for 6-12.

84

PAS DE DEUX 14 min LCA
nonverbal live-action b&w 1969 Canada

A superb McLaren dance film in which a man and woman perform a pas de deux. The special optical printing transforms their bodies and the ballet itself into something magical. Very modern imagery in motion. The multiple images (almost stroboscopic in effect) capture and temporarily hold each and every movement—bodies seem to open and close like fans. With older kids, you could compare the images to Duchamp's painting *Nude Descending a Staircase* or to Balla's *Little Girl Running on the Balcony*. Best with older groups. [9-12]

PENGUINS OF THE ANTARCTIC 13 min ACI
live-action color 1972 USA

A wonderful documentary with many great close-ups. The birds' unique adaptation to their harsh environment includes an unusual development: male Emperor penguins do the major parenting once the egg is laid. Kids loved watching the penguins swim and slide on the ice and were curious about what the scientists were doing. The low-key

narration and lack of music is noteworthy. Our audiences were disappointed when it ended. A four-star film for all ages. [3-12]

PETER AND THE WOLF 14 min DISNE
animation color 1946 USA

This filmed version of the popular story suffers from the usual Disney coyness, but kids loved it. In this adaptation, the duck does not get eaten although we are led to believe the contrary until the very end. Young kids in particular were very excited by the gun Peter carries, which may be a point of discussion or a reason to reject the film for some. There was a high level of involvement: much laughter, shouted warnings, and tense silence when the wolf appeared. Fine for 3-8.

PETS: A BOY AND HIS DOG 11 min BFA
nonverbal live-action color 1969 USA

Kids identified with the boy in this realistic, low-key portrait of a young black boy and his dog. When entered in a neighborhood pet show, the dog doesn't win any prizes. This greatly disappointed our audiences and inspired some fine discussions about pets and losing. Excellent for 6-8.

LE POULET 15 min McGRAW
French dialogue live-action b&w 1963 France

A young French boy becomes emotionally at-

tached to the chicken his parents have bought. He doesn't want them to kill it for Sunday dinner, and his solution has wonderfully comic and increasingly bizarre results. A warm and earthy French farce with English subtitles, the story is largely carried by the visuals. Young groups will need an introduction, but middle and older kids told us they didn't have to read the subtitles to understand what was happening. The film works much the way a silent film does and requires a lot of participation on the part of the audience. Kids were incredibly enthusiastic about this film by Claude Berri and asked to see it again. A four-star film for all ages. [3-12]

86

THE PRINCESS AND THE PEARLS 14 min
LCA cutout and puppet anim color 1973 Czech

After many travel adventures, Sinbad arrives in a kingdom where he is unjustly accused of stealing a princess' pearls but is exonerated in the end. A slow-moving adaptation of one of Sinbad's voyages from the Arabian classic *A Thousand and One Nights*; some kids enjoyed the suspense, some were restless. Best for middle groups. [6-9]

PUNCH AND JONATHAN 9 min CONN
live-action color 1971 USA

In an English beach town, a young boy watches Punch and Judy puppet shows every afternoon. One day, Punch is accidentally dropped by the puppeteer.

Jonathan, unable to resist the temptation, takes Punch home but returns it the next day. Kids liked the story, were pleased by the ending, and enjoyed the puppet routines immensely. [6-8]

87

REALLY ROSIE 26 min WEST
musical animation color 1976 USA

Rosie has quite a personality. She is fond of dressing up and acting like a star, and in this film—which manages to incorporate characters from five of Maurice Sendak's books—Rosie is screen-testing her friends (the Nutshell kids) for a movie. The music was written and sung by Carole King and the film as a whole captures the feeling of a 1940s Hollywood musical. Kids were restless between some of the later production numbers but asked for it again. Excellent entertainment for all ages but best with 3-9.

RED BALL EXPRESS 3 min PERS
nonverbal cameraless anim color 1975 USA

A surefire film drawn on leader by Steve Segal. Wheels dance and trains go through tunnels and chug over bridges, racing and careening across the screen to a fast and pleasant country tune called "The Orange Blossom Special." Very successful, kids asked for this one again. Great for programming. All ages. [3-12]

RUSSIAN ROOSTER 4 min PERS
nonverbal cameraless anim color 1975 USA

88 Another Steve Segal film, edited to Rimsky-Korsakov's *Coq d'Or*, in which a rooster runs along the ground and after seemingly endless attempts manages to become airborne. Immensely pleased with himself, he enjoys a brief time of triumph until hunters try to shoot him down. But the rooster cleverly reverses roles and catches the hunters. Kids commented that the music really fit the film. They applauded and asked to see it again. Excellent for programming. A four-star film for all ages. [3-12]

SAGA OF THE SEA OTTER 26 min PICTU
live-action color 1975 Australia

This documentary concentrates on the California sea otter and its kelp environment. An enjoyable look at a tool-using marine mammal, the film narrates the story of the otter's near extinction and shows how it obtains food and cares for its young. The otters are delightful, but the film is too demanding for young children; best with groups of 8-12.

SANDMAN 4 min ECCEN
nonverbal sand animation color 1973 USA

Eli Noyes' sand animation dances to lively bluegrass picking. A little man goes to bed and has a dream that works just the way dreams do—

everything changes and shifts until the dream ends. Great for inspiring sand activities and animation. Too abstract for young kids; best with 8-12.

THE SEASONS 17 min MOKIN
nonverbal live-action color 1971 USA

89

A fairly straightforward record of a year, from winter to winter, on a dairy farm in rural Pennsylvania. In this pastoral meditation on the cycle of seasons, the countryside is beautifully shot and the film includes some lovely footage of farm machinery at work. Kids were quiet during the landscape scenes and they enjoyed trying to guess what the machines were (although some kids knew). The music track wasn't nearly as good as the photography. Not a high energy film—it seems to have a lulling effect—but it's fine for 9-12.

THE SHOEMAKER AND THE ELVES 15 min
FILMS puppet anim color 1971 Germany

The classic fairy tale of a poor shoemaker and the helpful elves is clearly presented in this charming puppet film, although the narration is patronizing. Young and middle groups enjoyed it, but it's not a great inspiration for arts activities. Suitable for 3-8.

SIU MEI WONG—
WHO SHALL I BE? 18 min LCA
Chinese dialogue live-action color 1970 USA

Siu Mei is an 11-year-old Chinese girl who lives

with her family in Los Angeles. Her father insists she attend Chinese classes after public school each day. When she finally works up the courage to confront him with her desire to take ballet lessons instead, he makes a wise decision. The film has minimal
90 Chinese dialogue with English subtitles, and this limits the film's use to older kids. Excellent for discussing life goals. [9-12]

SIX PENGUINS 5 min McGRAW
nonverbal puppet anim color 1971 Bulgaria

A charming story that follows the theme of Aesop's fable about the lion and the mouse. Six penguins help a whale who is uncomfortably stuck with ice shards; later on, the whale returns the favor and rescues the penguins from a polar bear. Delightful antics and slapstick routines kept young kids actively involved throughout. They easily understood this film. Excellent for 3-7.

THE SKATING RINK 27 min LCA
live-action color 1975 USA

Based on the book by Mildred Lee. A rural boy with a speech impediment makes friends with the owner of a new ice rink who teaches him how to skate. Encouraged by his older friend, the boy matures and gains self-confidence. A complex and emotional story about family relationships, psychophysiological traumas, and friends—it must be discussed. Best with 10-12.

THE SNEETCHES 13 min BFA
musical animation color 1973 USA

In this film about prejudice, there are two kinds of Sneetches: those with stars on their bellies, and those without. The Star-Belly Sneetches feel infinitely superior to the Plain-Belly Sneetches. A clever salesman changes the social order by selling stars to the Plain-Belly Sneetches, after which he convinces the original Star-Bellies to remove their stars by using a special machine. Sung in verse, this is a very slick production along the lines of a 1940s Hollywood musical. The kids went into their zombie or TV-watching syndrome (many had seen the film on television and/or knew the Dr. Seuss book), but they liked it. [6-12]

91

SNOW 10 min ACI
nonverbal live-action color 1969 England

Essentially a public relations film for the British Railways, this superb visual essay about trains begins as workers dig out snowbound tracks. A snow plow is fitted to the engine, and when the train takes off snow shoots out like a stream. Cuts get faster and faster as the tempo of the jazz-rock sound track increases. Kids were wildly enthusiastic about this film but they suggested changing the title to *Dancing Train* because the music is as much a part of the experience as the visuals. Our audiences were so full of energy after the screening that we moved right into body activities and discussed the film later. Great for all ages but best with 5-12.

1 Maria of the Pueblos
2 Pets: A Boy and His Dog
3 Night People's Day

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4 Zlatch the Goat
5 Sticks and Stones
6 Taleb and His Lamb

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6

THE SOAP BOX DERBY SCANDAL 24 min
WEST live-action color 1975 USA

In 1973 the Soap Box Derby in Akron, Ohio, was scandalized by cheating condoned and encouraged by adults. This film effectively documents the situations that led up to and followed the incident. After the boy who cheated was eliminated, a girl was declared the official winner. Kids stayed with the dramatic story, and the problems of cheating and winning inspired great discussions. [8-12]

94

SOLO 15 min PYRAM
nonverbal live-action color 1971 USA

A solitary climber tackles a mountain and after some cliffhanging sequences reaches the top. Fantastic, almost surreal—something of a metaphor for the human response to challenge, the climb is beautifuly filmed and incredibly suspenseful. A four-star film for 6-12.

SOLO: BEHIND THE SCENES 12 min PYRAM
live-action color 1973 USA

The mountain climber/filmmaker for *Solo*, Mike Hoover, explains how *Solo* was shot and how the different climbs were done. Effective in its own right, but best shown to an audience that has seen the original film. Older kids were fascinated by the technical information. [8-12]

SOOPERGOOP 13 min CHUR
animation color 1975 USA

In a close parody of the real thing, a Tony-the-Tiger type cat and an advertising executive work out increasingly better (translate as obnoxious) commercials to sell sugar cereal to children. Our audiences paid close attention and laughed throughout this film. The consumer awareness message was extremely clear. Fine for inspiring kids to create their own commercials. Best with 6-12.

SOPHIE 10 min FILMS
nonverbal pixillation color 1974 France

Sophie is an old-fashioned French girl with yellow yarn hair. She is apparently very polite and well behaved at home—almost an automaton—but we see a completely different side of her personality as she takes piano lessons. When she can no longer tolerate an overbearing piano teacher, Sophie lets her have it. Pure wish fulfillment and excellent slapstick. The film brought up some interesting discussions about Jekyll-and-Hyde behavior with older kids. Young kids enjoyed it, despite some restlessness with the slow beginning. Great entertainment for all ages. [3-12]

SPECIAL TOUR 15 min PYRAM
live-action color 1973 USA

The subtitle of this film (*A Young People's Intro-*

duction to Science Fiction) makes it sound like a literary or cinematic survey, but it is instead a comic story in which a scientific expedition of Globulins travels from their planet, where creatures walk forward, to a planet where people walk backwards in order to correct that erratic behavior. Attention lagged in the spaceship scenes (which were extremely verbose and uneventful), but kids were generally enthusiastic about the film—pixillation and science fiction are definite successes. They missed some of the heavier undertones. Best with 10-12.

96

STICKS AND STONES 14 min VEDO
puppets and live-action color 1972 England

A charming film featuring Yoffy and his finger puppet friends that follows the same format as *Bricks and Boxes* and is best shown alone. Yoffy, the puppeteer, shows Fingermouse how to make creatures from ordinary stones. Later he uses stones to tell Aesop's fable of "The Thirsty Crow." Both episodes deal with problem solving. Suitable for young children, and very successful despite the slow pace. A natural for inspiring crafts with stones and for making paper finger puppets. [3-7]

THE STONECUTTER 6 min WEST
cutout animation color 1965 USA

An ancient fable set in Japan with traditional koto music. When a stonecutter sees a prince he becomes dissatisfied with his simple life and wishes to be-

come a prince. The mountain spirit grants his wish. Once a prince, however, the stonecutter realizes the sun has more power, so he wishes to become the sun. And so on, until he comes full circle—almost. Gerald McDermott created this film as well as the book. His beautiful graphics have a Matisse quality, but they are fairly abstract and the animation is limited. The abstraction and limited animation, combined with the subtle, ironic ending, make the film best suited for kids over eight years old. Young and middle groups enjoyed the film, however, if they were familiar with the book. Excellent for woodcut, collage, and paper design activities. Best with 8-12.

A STORY, A STORY 10 min WEST
animation color 1973 Czech/USA

An African tale about the clever trickster, Ananse the Spiderman, based on a book by Gail Haley. Ananse agrees to pay the Sky God an unusual price to buy stories so Earth people can enjoy them. The narrator's rich voice enhances the wonderful use of language as Ananse captures the leopard of-the-terrible-teeth, the hornet who-stings-like-fire, and the fairy whom-men-never-see. The gum-baby episode (familiar to those who know Brer Rabbit's tales) where Ananse captures the fairy is classic. Overly verbal for young groups unless they know the book, but the film is a fine introduction to oral storytelling for middle groups. [5-9]

STRANGE STORY OF THE FROG WHO BECAME A PRINCE
12 min XEROX animation color 1972 USA

A one-concept film, based on the book by Elinor Lander Horwitz, in which a dimwitted witch casts
98 spells by saying words backwards. In a fit of misguided largesse she turns a frog into a prince, but he is not happy with the change. After a lengthy trial and error the witch manages to return him to his original state. The animation is appealing but the characters are verbose. Young audiences loved the opening scene of the swimming frog, but they got lost with the "all talk and no action" later on. Most effective with early readers who enjoy trying to decipher the reversed words as they appear on screen. [6-9]

STREET MUSIQUE 9 min LCA
nonverbal anim and live color 1973 Canada

Ryan Larkin's pleasant fantasy inspired by street musicians and their music. The images change as the music does, flowing on and on, until they return to where they began—with the musicians themselves. Delightful and somewhat abstract, great for programming; best with older groups. [8-12]

SUGAR CEREAL
IMITATION ORANGE BREAKFAST
8 min BENCH live-action color 1972 USA

Comedian Marshall Ephron does a spoof of TV ads

for sugar-coated cereals and imitation orange drinks. As a sugar cereal junkie, he takes the genre of kids' cereal hype to the absurd. After that, he finds orange breakfast drinks have little resemblance to orange juice. These consumer awareness skits are didactic, but they are hilarious. Okay with middle groups, but best with 8-12.

99

TALEB AND HIS LAMB 16 min BARR
live-action color 1975 Israel/USA

A young Bedouin shepherd grows attached to a lamb and to prevent its being sold he runs away with it into the desert. When his stern father finds him the film offers two versions of what happens, each equally in keeping with the story. The narrator invites the viewers to decide which solution would be wiser. Although the narrator uses stilted English, the strength of the story and the excellent photography carry the film. An outstanding folktale and an unusual values film, kids loved it and responded enthusiastically to choosing an ending. A four-star film for 6-12.

TANGRAM 3 min PYRAM
nonverbal cutout animation color 1975 USA

Actual pieces of the geometric Chinese puzzle called a tangram animate this ingenious film. There is no plot, but kids enjoyed guessing the succession of figures as they crossed the screen. Great for puzzle or collage activities and an excellent introduction to tangrams (the film comes with a tangram book).

Fine by itself or for programming with all ages. [3-12]

TAXI 3 min NFBC
French song pixillation color 1969 Canada

100 A wryly humorous view of a taxi driver's day in a traffic-jammed city. The sound track is a French song but, combined with frenetic pixillation, it only emphasizes the frustration expressed by the chain-smoking driver. Kids thought the film was super; their only complaint was it should have been longer. Wonderful for programming. Fine for all but the youngest groups. [6-12]

TCHOU TCHOU 15 min EBE
nonverbal block anim color 1972 Canada

Two block children play happy childhood games until a block dragon threatens their carefree existence. To defend themselves they build a fort, but it doesn't stop the dragon. Finally the children outwit the dragon, tame it, and make it part of their world by turning it into a train. An exquisite fantasy, dramatic and well resolved. Young kids were charmed by the outstanding block animation and applauded when it was over. Older groups were most interested in the romance between the boy and girl; middle groups enjoyed expressing and dramatizing their fear of the dragon. A four-star film for all ages, but most suitable for 3-9.

TENNESSEE BIRDWALK 6 min XEROX
song animation color 1971 USA

A humorous, repeating song about birds that describes them by taking nothing for granted and by making some nonsensical assumptions about their behavior. This lively country sing-along adds subtitles for the key words when the song repeats. It's an enjoyable musical treat, fine for programming with young readers. [6-9]

THIS IS ONLY A MOUSE 7 min McGRAW
nonverbal animation color 1970 Poland

A small mouse is frightened by a cat. Helped by the animator's paintbrush, the mouse changes into a cat and then, when frightened by a dog, into a lion—only to find it is still a mouse at heart. The title was a helpful clue to the "be yourself" theme. However, young kids were confused by the slow and "mouseless" beginning and kept asking where the mouse was. Once it appeared they paid close attention and explained to each other what was happening. Although middle groups understood the film better, they considered it babyish. More successful with younger groups who loved the lush "cartoon" animation. [3-6]

THOROUGHBRED 22 min PYRAM
nonverbal live-action color 1972 Canada

The portrait of a thoroughbred horse from birth to

breaking out of the gate at a racetrack. Beautifully and lovingly shot by Pen Densham, the film clearly reveals the horse as poetry in motion. The film is long, and kids were restless in parts, but they enjoyed the experience. Best with oldest groups. [10-12]

102

THE THREE ROBBERS 6 min WEST
animation color 1972 Czech/USA

Based on the book by Tomi Ungerer, an ominous and nicely scary mood is established as three shady robbers ply their trade. But when the trio find an orphan in a stagecoach, they take her back to their den and she changes their life. Using all their hoarded gold, they set up an orphanage in an old castle. A pleasant fantasy with innovative sound effects that appealed to 3-8.

THREE STONE BLADES 16 min IFB
live-action color 1971 USA

An Eskimo folktale about the harsh Arctic life with wonderful location photography. When her husband fails to return from hunting, a woman asks her sister-in-law for food for herself and her starving children. Instead of food, the selfish sister-in-law gives her three large flat stones. When the woman discovers the deception, she nearly goes mad but is rescued by helpful spirits. The sister-in-law is punished according to Eskimo values for her lack of compassion. The film is an excellent stimulus for acting out and mask activities, but requires discus-

sion first. Appropriate for middle groups; best with older ages. [8-12]

TOES TELL 6 min EBE
nonverbal live-action color 1969 USA

A girl romps barefoot across a wide range of substances, from fur to wet paint, feeling their texture. There were lots of verbal responses and shouts of "yuch" or "disgusting," but kids enjoyed the vicarious sensations. Effective for loosening kids up to work with different textures. Fine for 3-12.

TOOLBOX BALLET 8 min XEROX
nonverbal animated objects color 1970 USA

Regular tools—tape measure, pliers, hammer—are animated in an exciting story that follows classic ballet themes: an idyllic interlude is threatened by some villains, but a brave (though small) hero saves all. Kids called out the names of the tools and, helped by the music, identified the bad guys. Wonderful for dance activities and objects-as-puppet activities. [3-8]

TOPS 8 min EBE
nonverbal live-action color 1969 USA

In the pure style of Charles and Ray Eames this is a lyric celebration of tops spinning and dancing across the screen in wonderful varieties of shape and color. Excellent filmmaking and fine for programming. The lack of story makes it difficult for young and middle groups, but it works with 9-12.

TOUT ÉCARTILLÉ 6 min NFBC
French song pixillation color 1975 Canada

104

The main character in this film looks like a photo negative of Casper the Ghost. Draped in black from head to toe, with a fedora and white gloves, a specter skids through town and country in a series of surreal and zany visual non sequiturs. Almost slapstick, and edited to a French song that is supposedly about being all strung out, the film makes little if any sense—but that (plus pixillation) seems to be its main appeal. Kids laughed all the way through. Excellent for programming. [3-12]

TOYS 8 min McGRAW
nonverbal live and anim color 1967 Canada

As a group of children watch a display of model soldiers and military equipment, a war begins among the toys. The shelling and burning, as graphic as big budget Hollywood war movies, make you forget you are watching toys. Grant Munro's film shows the horror of war, almost clinically and without the heroic plots that are used to justify war films. It also says something about war toys. A masterful film that kids want to discuss. Suitable for older groups 10-12.

TRICK OR TREAT 8 min DISNE
musical animation color 1953 USA

This is the only truly Halloween film we found.

Donald Duck decides to trick rather than treat his nephews on Halloween, so Hazel the Witch puts a spell on him to help the boys get even. Pure cartoon slapstick with lively Disney animation, kids clapped and moved to the music and applauded at the end. Fine for programming but not great for inspiring follow-up activities. [3-6]

UNDERCURRENTS 12 min PHOEN
nonverbal live-action color 1973 USA

Underwater creatures star in this unusual Robin Lehman film that evokes the mystery of the sea. Fish, crabs, manta rays, etc. behave in their usual manner, but eerie sound effects almost make this documentary a fantasy. Great before visiting an aquarium! Pure inspiration for body movement and making modern music. Young kids missed the implications of the spearfisher at the end; older kids were curious to find out more about the sea creatures and asked to see it again. An excellent and exciting film for all ages. [3-12]

UNDERGROUND MOVIE 14 min NFBC
animation color 1972 Canada

A humorous science fiction adventure in which a brilliant but wacky scientist invents a ship to explore underground and takes his granddaughter and dog along. The ship follows its course (more or less) to the earth's core but then goes astray. And

although our trio survives, in the best tradition of science fiction movies, their ship is destroyed. The use of newspaper reports was an interesting device. Some kids thought the film was corny and slow, but the majority gave it a super rating. Excellent entertainment, it also sparked some interest in geology. [8-12]

106

THE VELVETEEN RABBIT 19 min LSB
live-action color 1974 USA

The nostalgic fantasy of a toy rabbit who becomes real, based on Margery Williams' book. A young boy grows attached to a velveteen rabbit but, after a severe case of scarlet fever, all his toys including the rabbit must be burned. The rabbit, however, is not destroyed; it is transformed into a living animal by a beautiful fairy who looks like she just stepped out of an herbal shampoo commercial. A slick production that kids loved; interestingly, many adults seemed to love the film more than the children did. The film raises some serious questions about love and reality; we found it mawkish, saccharine, and too close to young children's actual animistic fantasies, which it promotes rather than helps to resolve. [6-9]

THE VIOLIN 25 min LCA
live-action color 1973 Canada

A sentimental tale of the friendship between an old man and a boy. A dreamy and subtle fantasy, the story revolves around their shared interest in violins. Unfortunately the old man is an extremely

eccentric character and seems more surreal than real. Since he narrates, his vocabulary and unchildlike point of view make it difficult for kids to understand the film. They said it was sad and talked about being old. [9-12]

WARTY THE TOAD 13 min CORON
live-action color 1973 USA

A beautifully photographed fable about vanity with an unusual twist. Warty the toad is proud of being ugly, but he learns the hard way that there is more to life than how one looks: Warty's animal neighbors teach him about social conscience and save him from becoming a snake's birthday dinner. Kids enjoyed identifying the different marshland animals to each other, but they were very quiet when the snake was stalking Warty. The film is slow, and an introductory discussion about vanity clarifies the point of the story; even so, the moral was anticlimactic. Possible with young kids who enjoyed the fine animal close-ups but missed the irony and seemed to ignore the narrator; best with 5-8.

WHAT ON EARTH 10 min McGRAW
animation color 1966 Canada

In reporting about life on planet Earth, a Martian newsreel mistakes automobiles for our dominant life-form. Presenting a sophisticated and ironic point of view, the film works on many levels—from ecology to science fiction. It helps to discuss the

concept of point of view before screening it. Older groups loved the film and especially enjoyed the automobile reproduction scenes. Great for inspiring kids to design machines on paper or as three-dimensional models, or for inspiring a group body
108 movement activity. Best with older viewers. [9-12]

WHAZZAT? 10 min EBE
nonverbal clay animation color 1975 USA

Six lively clay creatures change from balls to various shapes as they explore their environment and go on a journey. The "slowpoke" is an effective and engaging characterization, and kids loved the sound track which clued them in to what was happening. A cliffhanging sequence had young kids literally on their feet. The film is divided in two parts. The second half is based on an Arab/Indian folktale about six blind men and an elephant, but don't introduce the film as a version of the story (as the literature that comes with the film does). It is so much more, and besides, it is ridiculous to assume that the childlike, sexless clay creatures are men. More important—at least with our audiences, since the encounter with the elephant comes at the end and recognition of what it is serves as the one-word punch line, such an introduction debased the kids' experience of the first part of the film and removed the mystery from the second part. Some young kids completely missed the parable, but that didn't diminish their enthusiasm for the film. Young and middle groups asked to see it again and talked about

it weeks later. Fantastic for clay activities, sensory experiments, and mime. A four-star film for all ages. [3-12]

WHEELS, WHEELS, WHEELS 11 min BFA
nonverbal live-action color 1972 USA

A montage of wheels with a fast-paced score shows tires, wheels on farm machines, steam engines, watch parts, and computers. Older kids had fun identifying the different wheels as they appeared and later discussed the mechanics of the various types. Young kids enjoyed the exciting imagery and the pace. An excellent starter or program filler, it can also be used by itself. [3-12]

WHERE SHOULD A SQUIRREL LIVE? 11 min
BARR nonverbal live-action color 1971 USA

Left homeless by a flood, a real baby squirrel is raised by humans until it gets too frisky for the confinement of domestic life. When the people set it free, it finds another squirrel and, apparently, a place of its own. Young kids loved it, were very emotionally involved, and talked throughout the film. However, they mistook the squirrel for a mouse because initially its tail was wet and .herefore not bushy. Besides, it was a rock squirrel, a type our audiences were not familiar with. They kept asking where the squirrel was until we explained that their mouse was the squirrel. Warn your viewers that the squirrel is not the common red or gray variety. With young audiences it also helps to discuss where

squirrels usually live and explain that in this film a flood destroys the young ground dweller's nest. A tender, realistic animal story—best with 3-8.

110 **WHERE THE WILD THINGS ARE** 8 min
WEST animation color 1973 Czechoslovakia

Based on the book by Maurice Sendak. When Max makes mischief and is sent to bed without supper, his room turns into a jungle where wild things live. Max tames them and becomes their king, but soon tires of his life with the wild things. So he returns to reality where his still-warm supper is waiting. A wonderful, gratifying fantasy; many middle and older kids thought it was better than the book and particularly liked the unusual sound track. Successful with all ages, but best with young and middle groups. Superb for 3-8.

WHY WE NEED EACH OTHER:
THE ANIMALS' PICNIC DAY 10 min LCA
animation color 1973 USA

One group of animals is enjoying a picnic when another group tries to join them, but the latecomers are ridiculed so much that they leave. However, when the valley is threatened with destruction, all animals cooperate and work together to save it—and the original picnic group learns a lesson. A moralizing story but the point is very clear. Young kids enjoyed "getting it," although it would have been hard to miss the point. They enjoyed the animation and asked to see it again. [3-6]

WIND 9 min LCA
nonverbal animation color 1973 Canada

Grass and kites and sailboats move in the wind. Clouds take identifiable shapes in the wind then melt into other shapes, as a young child plays in the ever-changing element and experiences its capricious—sometimes zephyr, sometimes tornado—character. A sensuous exploration of wind and an unusual film by Ron Tunis, but its lack of story line and its impressionistic images (which provoked some kids to say it hurt their eyes) make it too abstract for young groups. Middle groups talked throughout the screening and laughed infectiously when the child laughed; some kids wanted to know where the child's mother was. Older kids enjoyed imitating wind sounds with the film. Best with 7-12.

111

ZEBRAS 10 min TEXT
nonverbal animation color 1972 Sweden

A tender and lyrical fantasy about two zebras. When one zebra loses a stripe, food keeps slipping out the gap between its stripes. Other animals are concerned and cooperate in the quest to find the lost stripe. Drama heightens as the zebra wastes away, getting thinner and thinner. Finally the stripe is found in an unlikely spot and all is happily resolved. An unusually warm and humorous story with a lilting jazz score, it was a tremendous success with young and middle groups who said, "We loved that one!" A four-star film for 3-8.

ZLATEH THE GOAT 20 min WEST
live-action color 1973 Czechoslovakia

112 This film, set in nineteenth-century Poland and based on a story by Isaac Bashevis Singer, has a wry and earthy sensibility. Aaron's father has had a bad year and decides to sell the family goat to get some money for Chanukah. With great sadness the boy walks the animal to the butcher, but on the way they are caught in a severe snowstorm. For three days, while his family mournfully gives him up for dead, they weather the storm in a haystack where Zlateh eats hay and Aaron drinks goat's milk. Older kids giggled during the womblike milking scenes, and middle groups were restless at the slow beginning, but once the quiet mood had been established and the snow started, everyone was involved. A lavishly produced period piece with all the qualities of what kids called "a real movie," the film sparked some interesting discussions about family life and pets. Many adults had trouble (as did we) with the film's melodramatic treatment, which gives it a self-indulgent tone not present in Singer's story, but middle and older groups liked it. [6-12]

FILM ACTIVITIES KIDS LIKE

In addition to testing short 16mm films with kids, our staff also experimented with interarts activities in classroom situations as follow-up to the films. We generally tried to avoid programming films specifically geared for curriculum use. So we screened general interest films, using the follow-up activities to tap the energy good films create in children and to tie the films into the curriculum. We planned activities that could be used with a number of different film programs and tried to include a number of expressive arts.

We describe five activities in the pages that follow. After each activity we list several films—briefly annotated if the film is from FILMS KIDS LIKE, titles only from MORE FILMS KIDS LIKE. For classroom situations we suggest showing two films, at most three, from the list of related films. In addition to the classroom time problem, it seems that too many films diminish kids' energy for activities.

Our purpose here is to share an approach to using film in the classroom, an approach we have tested during the past two years and have found to be effective. Film is a wonderful tool, and its possibilities for use are numberless. Besides, everyone who uses a film can bring something special to it. We hope that by sharing our ideas, you will be inspired to try your own.

Noisy Machines

Setup: This is a large group activity for all ages which requires no setup except for a large open space in which to work.

114

Activity: The group is going to evolve into a noisy machine. The kids will attach their bodies one to the other and move them like machine parts while their voices make mechanical sounds. One child begins and establishes the rhythm. One by one, others attach themselves to the growing machine, adapting their movements and sounds as they go.

Suggestions: After the machine has been built, give the class directions for changing it. Change its function. Change its speed: have it go so fast it breaks down (the breakdown will happen spontaneously when the kids get exhausted or bored), or have it grind slowly to a halt. Change the volume: run it silent or full volume.

Related Films:

GLASS
NIGHT PEOPLE'S DAY
RED BALL EXPRESS
THE SNEETCHES
SNOW

Acting Out

Setup: For 6–12-year-olds. In an open area, or in separate rooms, divide the class into small groups where they can have some privacy to work out their situations.

Activity: Give each group a different situation. Let one group be bird watchers on a bus trip (they will need a driver, group leader, group members). On their way through a national park, their bus breaks down and they are approached by a park bear who initially scares them but in the end turns out to be quite a clown and a very effective beggar. Another group might enter a fancy restaurant where a host or hostess seats them at a table, and a waiter/waitress takes their dinner order. Somehow the food is all wrong: it's either the wrong order or is cooked improperly. Despite endless trips back and forth to the kitchen, the food only gets worse. Finally the waiter/waitress explodes. (The diners can either be sympathetic and the waiter obnoxious, or they can be obnoxious and the waiter agreeable.) Another groups can be drivers caught in rush-hour traffic.

Suggestions: Vary the situations by having one group act their roles in mime while another group uses dialogue. Or have the whole class act out the same role at the same time. Have each child stand in

a clear space with enough room for free movement. Give them a scene to act out. Call out specific directions, slowly. For example: "You are Hansel. You are walking down the stairs outside your house. It is late at night. You are scared. You are walking slowly because the wooden steps might creak. You are barefoot and the steps are cold. Feel each step as you go down." And so forth, giving an elaborate buildup to the scene.

After the group has exhausted one scene, try another situation. Allow different students to take over the job of directing the class. Let everyone discuss the activity afterward and see if they can relate it to the film. Find out what they got from the activity itself.

Related Films:

BEEP BEEP
THE CASE OF THE ELEVATOR DUCK
CECILY
FRIENDS
HANSEL AND GRETEL, AN APPALACHIAN VERSION
TAXI

A LITTLE GIRL AND THE GUNNY WOLF
6 min color animation ACI
Elementary school children drew and narrated this charming adaptation of "Little Red Riding Hood" —without the riding hood. Positively magic! [3-8]

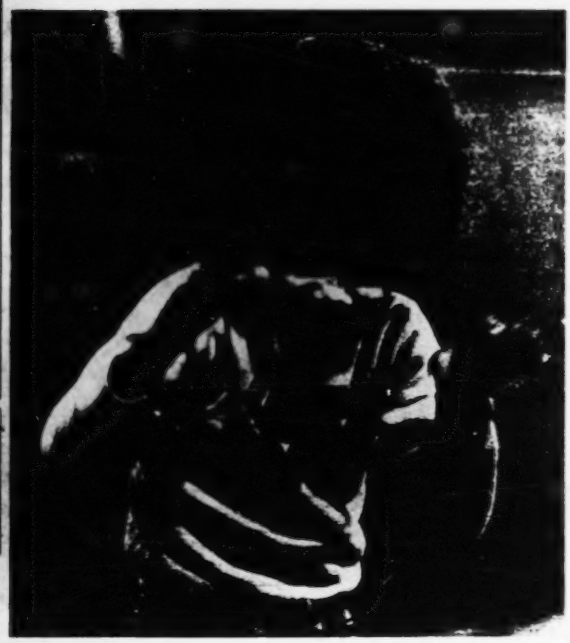
SAND (PETER AND THE WOLF)
10 min nonverbal b&w anim PHOEN
This excellent sand animation by Caroline Leaf is a sometimes funny, sometimes gripping interpretation of "Peter and the Wolf." It doesn't exactly follow the story—being more like a dream of the original—but if young kids are familiar with the story line beforehand, they can better enjoy the film. [3-12]

Conducting

Setup: This is for kids over seven. Arrange the whole class as an orchestra; three or so rows in a semicircle will do, but if you have steps or bleachers that would be even better.

Activity: Orchestrate a symphony. Instruct each child to speak, sing, whisper, groan, sigh, or shout a word—repeating it in fast, medium, or slow tempo as directed. Everyone should "warm up" their sound before the symphony begins. Appoint a conductor to direct the class, bringing sections in and out, altering volume, pace, and expression by means of hand signals and/or vocal instructions.

Suggestions: Try to give as many kids a turn at conducting as time allows. It is rare for kids to have this kind of control over one another, and they love it.



After seeing films: Conducting

1

2

3

1 After seeing films: Make up and face painting
2 After seeing films: A mask
3 Watching films

Try other variations: have everyone repeat the same word, such as "springtime," with each section of the orchestra saying it in a different way; have different sections repeat different, related words and phrases like "sunshine," "so hot," "summertime," "glowing"; have the kids pretend to be instruments and make appropriate sounds, or have them play their instruments silently, in mime.

120

Related Films:

THE CONCERT
THE OLD MILL
RUSSIAN ROOSTER
SNOW

OVERTURE NYITANY
9 min nonverbal color live-action McGRAW

A time-lapse microphotographic view of the development of a chick embryo is brilliantly and excitingly edited to Beethoven's *Egmont* Overture. Since we didn't explain the subject of the film, kids enjoyed trying to guess and many succeeded in figuring it out. Excellent for 7-12.

Masks

Setup: The class can design masks on paper, to execute later in papier-maché or simply leave as a design. They can make a papier-maché form (at least a week in advance of the screening) and decorate or design it after seeing the films. They can cut out

cardboard or poster board and decorate it with yarn, feathers, dried grasses, seeds, shells (macaroni shells will do), buttons, sequins, etc. Or they can work with theatrical clown makeup crayons, painting the mask directly on their faces, which is the quickest approach if you want to move directly into a performance as part of the mask activity.

Activity: Have each child develop his or her own character or totem (animal, human, or spirit). Tell the child to think about what characteristics it has and embody these in the mask design.

If you want to extend the mask-making into a dramatic activity, break the class into small groups and have each group work out a story and decide on characters before the masks are designed. When the masks are done, let the group rehearse its performance before sharing it with the class. The kids may want to do variations on the films, make up their own stories, or adapt familiar folktales.

Suggestions: Although you will lose spontaneity, the class may decide to devote more time to this mask activity. They may want to research masks in a museum or library. With an older class, you may be able to expand the study of masks to include research on modern artists like Picasso and Klee. Ask your students to find books, pictures, or postcards of primitive or modern artists that are somehow related to masks—at least to their eyes.

Related Films:

LEGEND
MOLE AS A PAINTER
NÉBULE
THREE STONE BLADES
WHERE THE WILD THINGS ARE

THE LOON'S NECKLACE
11 min color live-action EBE
A northwest Indian legend about a blind man who saves his village from disaster with the help of his father, the Loon. Makes excellent use of actual Indian masks. Best with older children. [8-12]

THE MAGIC TREE
10 min color animation TEXT
A folktale from the Congo about an ugly brother who finds a magic tree that makes him happy until he forgets his wife's instructions. [8-12]

Point of View

Setup: This activity is for older children. Break the class into groups of four or five.

Activity: Each group must invent, and share with the class, an original description of a human from the point of view of a fish, an elephant, a bird, a baby, or an office building. Tell the kids to really feel what it

is like to be one of these things and try a lot of associations. Since the rest of the class will guess what point of view the group represents, what they are must be kept secret during the planning.

Suggestions: Before the groups go off to develop their point of view, try some warm-ups. Ask class members to take turns describing a hand from a worm's, an octopus', or a baseball's point of view. Ask someone to describe an ant from a human point of view, and then describe a human from the ant's viewpoint.

Perhaps the easiest way of keeping each group's theme a secret is to let the kids choose a theme from those written on pieces of paper mixed in a hat. It also helps to isolate groups as much as possible during rehearsal time.

Related Films:

BAD DOG
COCKABOODY
THE MARBLE
MOLE AND THE TELEPHONE
WARTY THE TOAD
WHAT ON EARTH
WHAZZAT?

2

1 After seeing films: Painting a headless horseman
2 After seeing films: A finger puppet

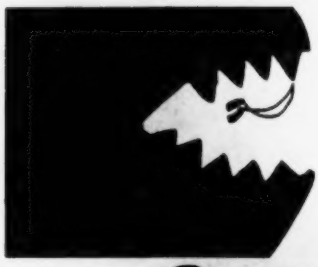
1

3

3 After seeing films: Making an ad collage
4 After seeing films: Making and shooting a mural

4

1



2

3

4

1 The Magic Pear Tree
2 Kick Me
3 Arrow to the Sun
4 The Fable of He and She

KEY TO DISTRIBUTORS

*ACI	ACI Films, 35 West 45th St. New York, NY 10036 (212) 582-1918
AEF	American Educational Films, 132 Lasky Dr. Beverly Hills, CA 90212 (213) 278-4996
AIMS	Aims Instructional Media Services 626 Justin Ave. Glendale, CA 91201 (213) 240-9300
AVEX	A-V Explorations, 2000 Eggert Rd. Amherst, NY 14226 (716) 833-2706
BARR	Barr Films, 3490 East Foothill Blvd. P.O. Box 5667 Pasadena, CA 91107 (213) 793-6153
BENCH	Benchmark Films, 145 Scarborough Rd. Briarcliff Manor, NY 10510 (914) 762-3838
BFA	BFA Educational Media, 2211 Michigan Ave. Santa Monica, CA 90404 (213) 829-2901

*If you need to locate a film, contact:
Educational Film Library Association
43 West 61st Street
New York, NY 10023
(212) 246-4533

128

BOSU	Stephen Bosustow Productions 1649 11th St. Santa Monica, CA 90904 (213) 394-0218
BUDD	Billy Budd Films, 235 East 57th St. New York, NY 10022 (212) 755-3968
CENTR	Centron Educational Films 1621 West 9th St. Lawrence, KS 66044 (913) 843-0400
CFS	Creative Film Society, 7237 Canby Ave. Reseda, CA 91335 (213) 881-3887
CHUR	Churchill Films, 662 North Robertson Blvd. Los Angeles, CA 90069 (213) 657-5110
CONN	Connecticut Films, 6 Cobble Hill Rd. Westport, CT 06880 (203) 227-2960
CORON	Coronet Instructional Media 65 East South Water St. Chicago, IL 60601 (312) 332-7676
DAVEN	Tom Davenport Films, Pearlstone Delaplane, VA 22025 (703) 592-3701
DISNE	Walt Disney Educational Media, 800 Sonora Glendale, CA 91201 (213) 240-9160
*DOUBL	Doubleday Multimedia No longer in business

*If you need to locate a film, contact Educational Film Library Association.

EAMES	Charles Eames, 901 Washington Blvd. Venice, CA 90291 (213) 396-5991
EBE	Encyclopaedia Britannica Educational 425 North Michigan Ave. Chicago, IL 60611 (312) 321-6800
*ECCEN	Eccentric Circle Cinema Workshop P.O. Box 4058 Greenwich, CT 06830 (203) 661-2278
FILM	Film Images, 17 West 60th St. New York, NY 10023 (212) 279-6653
FILMF	Filmfair Communications 10900 Ventura Blvd. Studio City, CA 91604 (213) 877-3191
FILMS	Films Incorporated, 1144 Wilmette Ave. Wilmette, IL 60091* (312) 256-4730
IFB	International Film Bureau 332 South Michigan Ave. Chicago, IL 60604 (312) 427-4545
IFF	International Film Foundation, 475 5th Ave. New York, NY 10017 (212) 685-4998
LCA	Learning Corporation of America 1350 Ave. of the Americas New York, NY 10019 (212) 397-9330

*If you need to locate a film, contact Educational Film Library Association.

LITTL	Little Red Filmhouse, 119 South Kilkea Dr. Los Angeles, CA 90048 (213) 655-6726
LSB	LSB Productions, 1310 Monaco Dr. Pacific Palisades, CA 90272 (213) 454-1676
*McGRAW	McGraw-Hill Films 1221 Ave. of the Americas New York, NY 10020 (212) 997-1221
MFI	Macmillan Films 34 MacQuesten Pkwy. South Mount Vernon, NY 10550 (914) 664-4277
MOKIN	Arthur Mokin Productions, 17 West 60th St. New York, NY 10023 (212) 757-4868
NFBC	National Film Board of Canada 1251 Ave. of the Americas New York, NY 10020 (212) 586-2400
PARA	Paramount/Oxford Films, 5451 Marathon St. Hollywood, CA 90038 (213) 463-0100
PERS	Perspective Films, 369 West Erie St. Chicago, IL 60610 (312) 332-7676
PHOEN	Phoenix Films, 470 Park Ave. South New York, NY 10016 (212) 684-5910

*If you need to locate a film, contact Educational Film Library Association.

PICTU	Pictura Films, 43 West 16th St. New York, NY 10011 (212) 691-1730
PYRAM	Pyramid Films, P.O. Box 1048 Santa Monica, CA 90406 (213) 828-7577
RUBIN	Sol Rubin, 54 Catherine St. New York, NY 10038 (212) 854-5486
SERI	Serious Business Co., 1609 Jaynes St. Berkeley, CA 94703 (415) 527-1928
STERL	Sterling Educational Films 241 East 34th St. New York, NY 10016 (212) 593-0198
TEXT	Texture Films, 1600 Broadway New York, NY 10019 (212) 586-6960
TRICO	Tricontinental Film Center, 333 6th Ave. New York, NY 10014 (212) 989-3330
UEVA	Universal Education and Visual Arts 100 Universal City Plaza Universal City, CA 91608 (213) 985-4321
VEDO	Vedo Films, 85 Longview Rd. Port Washington, NY 11050 (516) 883-7460

	WEST	Weston Woods Studios, Weston, CT 06880 (203) 226-3355
	WOMBA	Wombat Productions, 77 Tarrytown Rd. White Plains, NY 10607 (914) 428-6220
132	XEROX	Xerox Films, 245 Long Hill Rd. Middletown, CT 06457 (203) 347-7251
	YELLO	Yellow Ball Workshop, 62 Tarbell Ave. Lexington, MA 02173 (617) 862-4283

NOTES ON FILMS

The following list includes the title, running time, technique, non-use of language (where it applies), and distributors for films listed in FILMS KIDS LIKE that are mentioned in Activities Kids Like and Subject Index in this volume. A film marked with an asterisk has a new distributor or the distributor's address or corporate name has been changed since the earlier listing.

*AFRICAN ODYSSEY: THE RED BICYCLE (13 min/live)	LCA
ALEXANDER AND THE CAR WITH A MISSING HEADLIGHT (14 min/anim)	WEST
*ALPHABET (6 min/anim/nonverbal)	FILM
ANANSI THE SPIDER (10 min/anim)	TEXT
*ANIMAL MOVIE (10 min/anim/nonverbal)	NFBC
*AUTOMANIA 2000 (10 min/anim)	McGRAW
*THE BABYSITTER (14 min/anim/nonverbal)	McGRAW
A BOY CREATES (10 min/live/nonverbal)	EBE
BRAKE FREE (8 min/live/nonverbal)	ACI
CATERPILLAR AND THE WILD ANIMALS (7 min/anim)	AEF
*A CHAIRY TALE (10 min/pixillated live/nonverbal)	IFB
*CHRISTMAS CRACKER (9 min/anim/nonverbal)	NFBC
*CLAY (THE ORIGIN OF THE SPECIES) (8 min/anim/nonverbal)	PHOEN
THE CLOWN (6 min/anim/nonverbal)	MFI
*COSMIC ZOOM (8 min/anim/nonverbal)	McGRAW
THE COW (10 min/live/nonverbal)	CHUR
THE DAISY (6 min/anim/nonverbal)	MFI
DANCE SQUARED (4 min/anim/nonverbal)	IFB
DICK WHITTINGTON AND HIS CAT (15 min/anim)	STERL
DOUGHNUTS (26 min/live)	WEST

*The Dragon's Tears (6 min/anim)	McGRAW
Evan's Corner (23 min/live)	BFA
Fine Feathers (5 min/anim/nonverbal)	BENCH
*The Gallant Little Tailor (10 min/anim)	McGRAW
Ghosts and Ghoulies (20 min/live)	STERL
*Glittering Song (12 min/anim/nonverbal)	McGRAW
*The Golden Fish (20 min/live/nonverbal)	LCA
*Great Toy Robbery (7 min/anim)	NFBC
Gumbasia (4 min/anim/nonverbal)	PYRAM
Harold and the Purple Crayon (8 min/anim)	WEST
Hen Hop (4 min/anim/nonverbal)	IFB
Hopscotch (12 min/anim/nonverbal)	CHUR
*Housemoving (8 min/pixillated live/nonverbal)	PHOEN
I Know an Old Lady Who Swallowed a Fly (6 min/anim)	IFB
*Jack and the Beanstalk (12 min/anim)	McGRAW
K-9000: A Space Oddity (11 min/anim/nonverbal)	CFS
*Little Blue and Little Yellow (10 min/anim)	McGRAW
A Little Girl and the Gunny Wolf (6 min/anim)	ACI
The Little Train (10 min/anim/nonverbal)	FILM
*Lizzi the Terrible (5 min/anim)	McGRAW
Lonnie's Day (14 min/live)	CORON
The Loon's Necklace (11 min/live)	EBE
*Madeline (7 min/anim)	LCA
Madeline's Rescue (7 min/anim)	MFI
The Magic Tree (10 min/anim)	TEXT
Many Moons (10 min/anim)	MFI
*Matrioska (5 min/anim/nonverbal)	McGRAW
Le Merle (5 min/anim/nonverbal)	IFB
*Miguel: Up from Puerto Rico (15 min/live)	LCA
*Mole and the Hedgehog (10 min/anim/nonverbal)	McGRAW

*Mole and the Lollipop (10 min/anim/nonverbal)	McGRAW
*Overture Nyitany (9 min/live/nonverbal)	McGRAW
*Paddle to the Sea (28 min/live)	NFBC
Palle Alone in the World (20 min/live/nonverbal)	MFI
*People Soup (13 min/live)	LCA
The Perils of Priscilla (17 min/live/nonverbal)	CHUR
Pigs (11 min/live/nonverbal)	CHUR
The Red Balloon (34 min/live/nonverbal)	MFI
*The Ride (8 min/live/nonverbal)	NFBC
Rosie's Walk (5 min/anim)	WEST
*Sand (Peter and the Wolf) (9 min/anim/nonverbal)	PHOEN
*The Shout It Out Alphabet (10 min/anim/nonverbal)	PHOEN
Skater Dater (20 min/live/nonverbal)	PYRAM
Sleeping Beauty, Brier Rose (15 min/anim)	BFA
The Snowy Day (6 min/anim)	WEST
Squeak the Squirrel (11 min/live)	CHUR
*Sunday Lark (12 min/live/nonverbal	McGRAW
Swimmy (6 min/anim)	CONN
T Is for Tumbleweed (14 min/live/nonverbal)	PYRAM
Tadpole Tale (16 min/live/nonverbal)	UEVA
Ti-Jean Goes Lumbering (16 min/live)	IFB
*Toccata For Toy Trains (15 min/anim/nonverbal)	EAMES
The Ugly Duckling (10 min/live)	CORON
*Uncle Smiley and the Junkyard Playground (14 min/live)	LCA
*Visit from Space (10 min/anim/nonverbal)	McGRAW
*Walking (6 min/anim/nonverbal)	LCA
Whistle for Willie (6 min/anim)	WEST
White Mane (40 min/live/nonverbal)	MFI

Punch and Jonathan

APPENDIX

FILMS FOR THE VERY YOUNG (3-6)

Films Kids Like

ALEXANDER AND THE CAR WITH A MISSING HEADLIGHT
ANIMAL MOVIE
CHRISTMAS CRACKER
THE CLOWN
THE COW
THE DRAGON'S TEARS
GREAT TOY ROBBERY
HAROLD AND THE PURPLE CRAYON
HEN HOP
I KNOW AN OLD LADY WHO SWALLOWED A FLY
LITTLE BLUE AND LITTLE YELLOW
A LITTLE GIRL AND THE GUNNY WOLF
THE LITTLE TRAIN
LIZZI THE TERRIBLE
MADELINE
MADELINE'S RESCUE
MATRIOSKA
MOLE AND THE HEDGEHOG
MOLE AND THE LOLLIPOP
ROSIE'S WALK
*SAND (PETER AND THE WOLF)
THE SHOUT IT OUT ALPHABET
THE SNOWY DAY
SWIMMY

More Films Kids Like

ADVENTURES
THE BAGGS
LA BALADE D'EMILE
BALTHAZAR THE LION
THE BEAR AND THE MOUSE
BIGHORN
BRICKS AND BOXES
CATERPILLAR
CHANGES CHANGES
CHEETAH
COCKABOODY
*COLTER'S HELL
*THE CONCERT
CRAFTY ANIMAL CAPER
DOGS
DONKEYS
DUCKS, GEESE AND SWANS
FLAT FLIP FLIES STRAIGHT
THE FOOLISH FROG
FREDERICK
FRIENDS OF THE ELEPHANT GOSHKO
THE HANDS

*Demanding, but worth trying

More Films Kids Like (cont.)

HANSEL AND GRETEL, AN APPALACHIAN VERSION
HAROLD'S FAIRY TALE
KEITH
KICK ME
LEOPOLD THE SEE-THROUGH CRUMBPICKER
LION
LOPSIDELAND
MERBABIES
MR. FROG WENT A-COURTING
MOLE AND THE CHEWING GUM
MOLE AND THE ROCKET
MOLE AND THE TELEPHONE
MOLE AS A PAINTER
MOLE IN THE ZOO
MORNING ZOO
*NIGHT PEOPLE'S DAY
THE OLD MILL
PENGUINS OF THE ANTARCTIC
PETER AND THE WOLF
*LE POULET
REALLY ROSIE
RED BALL EXPRESS
*RUSSIAN ROOSTER
THE SHOEMAKER AND THE ELVES
SIX PENGUINS
SNOW
SOPHIE
STICKS AND STONES
TANGRAM
TCHOU TCHOU
THIS IS ONLY A MOUSE
THE THREE ROBBERS
TOES TELL
TOOLBOX BALLET
*TOUT ÉCARTILLÉ
TRICK OR TREAT
*UNDERCURRENTS
WHAZZAT?
WHEELS, WHEELS, WHEELS
WHERE SHOULD A SQUIRREL LIVE?
WHERE THE WILD THINGS ARE
WHY WE NEED EACH OTHER
ZEBRAS

*Demanding, but worth trying

SUBJECT INDEX

We wanted to share some of the connections we made in looking at so many films during the course of preparing this book. We therefore grouped films from both FILMS KIDS LIKE (FKL) and MORE FILMS KIDS LIKE (MFKL) in the pages that follow, arranged under headings we found useful.

This index is selective and by no means complete, but it may serve as an aid and an inspiration to film programmers.

Action Adventures

FKL

ALEXANDER AND THE CAR WITH A MISSING HEADLIGHT
BRAKE FREE
GHOSTS AND GHOULIES
HAROLD AND THE PURPLE CRAYON
A LITTLE GIRL AND THE GUNNY WOLF
THE LITTLE TRAIN
MADELINE'S RESCUE
PADDLE TO THE SEA
PALLE ALONE IN THE WORLD
THE PERILS OF PRISCILLA
THE RED BALLOON
THE RIDE
SAND (PETER AND THE WOLF)
SKATER DATER
SUNDAY LARK

MFKL

ADVENTURES
THE BAGGS
THE BREMEN TOWN MUSICIANS
THE CASE OF THE ELEVATOR DUCK
CAT TALE
CECILY
CHANGES CHANGES
DON'T
FLY AWAY
THE FUR COAT CLUB
THE FURTHER ADVENTURES OF UNCLE SAM
GOGGLES
HANSEL AND GRETEL, AN APPALACHIAN VERSION
HAROLD'S FAIRY TALE
HOW BEAVER STOLE FIRE
KICK ME
MAGIC SNEAKERS
THE MARBLE
MOLE AND THE ROCKET
MOMOTARO: A BOY OF OLD JAPAN
MOVIE STUNTMEN
NATURE IN A TOP HAT

MFKL (Cont.)

NÉBULE
THE OLD MILL
PETER AND THE WOLF
PUNCH AND JONATHAN
RUSSIAN ROOSTER
SIX PENGUINS
SOLO
TCHOU TCHOU
THIS IS ONLY A MOUSE
THE THREE ROBBERS
UNDERGROUND MOVIE
WHAZZAT?
WHERE THE WILD THINGS ARE
ZEBRAS
ZLATEH THE GOAT

140

Advertising and Consumer Awareness

MFKL

ASHES OF DOOM
LIFE TIMES NINE
MESSAGES
SNOW
SOOPERGOOP
SUGAR CEREAL IMITATION ORANGE BREAKFAST

Amusement Park, Circus, and Zoo

FKL

THE CLOWN

MFKL

CARNIVAL FANTASY
CHOW FUN
CIRCUS: SERRINA BECOMES AN ACROBAT
FUN ON MARS
JAZZOO
MERBABIES
MOLE IN THE ZOO
MORNING ZOO

Animals: Pets and People

FKL

DICK WHITTINGTON AND HIS CAT
THE GOLDEN FISH
THE PERILS OF PRISCILLA
SAND (PETER AND THE WOLF)
WHITE MANE

MFKL

The Animals Are Crying
Bad Dog
The Beast of Monsieur Racine
The Bird Room
The Bremen Town Musicians
The Case of the Elevator Duck
Cat Tale
Caterpillar
Conquista
Flat Flip Flies Straight
Goggles
Janie Sue and Tugaloo
Me and You Kangaroo
My Turtle Died Today
Pets: A Boy and His Dog
Le Poulet
Taleb and His Lamb
Where Should a Squirrel Live?
Zlateh the Goat

141

Animals: Portraits and Stories

FKL

The Cow
Pigs
Squeak the Squirrel

MFKL

Adventures
The Bear and the Mouse
The Beekeeper
Bighorn
BLT
Camel
Cheetah
Chick, Chick, Chick
Dogs
Donkeys
Don't
Ducks, Geese and Swans
Islands of the Sea
The Kangaroo
Lion
Morning Zoo
Penguins of the Antarctic
The Saga of the Sea Otter
Thoroughbred
Undercurrents
Warty the Toad

Body Movement: Dance (or Nearly)

FKL

Animal Movie
A Chairy Tale

FKL (Cont.)

HEN HOP
MATRIOSKA
ROSIE'S WALK
SAND (PETER AND THE WOLF)
SKATER DATER
WALKING

MFKL

142

ARROW TO THE SUN
LA BALADE D' EMILE
THE CONCERT
CONQUISTA
FLAT FLIP FLIES STRAIGHT
THE HANDS
KARATE
NÉBULE
ORFEO
THE OWL AND THE LEMMING
PAS DE DEUX
REALLY ROSIE
RED BALL EXPRESS
SANDMAN
STREET MUSIQUE
TOOLBOX BALLET
TOPS
WHERE THE WILD THINGS ARE

Body Movement: Mime Activities

MFKL

LA BALADE D' EMILE
THE CONCERT
FLY AWAY
HANSEL AND GRETEL. AN APPALACHIAN VERSION
KEITH
MOLE AND THE TELEPHONE
ONE-EYED MEN ARE KINGS
PARADISE LOST
LE POULET
SOPHIE

Book Adaptations

FKL

ANANSI THE SPIDER
THE DRAGON'S TEARS
EVAN'S CORNER
HAROLD AND THE PURPLE CRAYON
LITTLE BLUE AND LITTLE YELLOW
MADELINE
MADELINE'S RESCUE
MANY MOONS
ROSIE'S WALK
THE SNOWY DAY
SWIMMY
THE UGLY DUCKLING

MFKL

ARROW TO THE SUN
THE BEAST OF MONSIEUR RACINE
THE CASE OF THE ELEVATOR DUCK
CHANGES CHANGES
DRAGON STEW
FREDERICK
GOGGLES
GREEN EGGS AND HAM
HAROLD'S FAIRY TALE
JUST SAY HIC!
THE LEGEND OF SLEEPY HOLLOW
MY TURTLE DIED TODAY
THE PRINCESS AND THE PEARLS (VOYAGES OF SINBAD)
REALLY ROSIE
THE SKATING RINK
THE SNEETCHES
THE STONECUTTER
A STORY, A STORY
THE THREE ROBBERS
THE VELVETEEN RABBIT
ZLATEH THE GOAT

Child-Made Films

FKL

ALEXANDER AND THE CAR WITH A MISSING HEADLIGHT
A LITTLE GIRL AND THE GUNNY WOLF
LIZZI THE TERRIBLE

MFKL

THE AMAZING COLOSSAL MAN
LIFE TIMES NINE
MESSAGES

Children: Active Girls

FKL

A LITTLE GIRL AND THE GUNNY WOLF
SUNDAY LARK
T IS FOR TUMBLEWEED

MFKL

BEWARE, BEWARE, MY BEAUTY FAIR
THE BIRD ROOM
BRAND NEW KEY
CECILY

144

MFKL (Cont.)

CHILDREN OF THE FIELDS
CIRCUS: SERRINA BECOMES AN ACROBAT
COCKABOODY
FELIPA—NORTH OF THE BORDER
FRIENDS
THE FUR COAT CLUB
HANSEL AND GRETEL, AN APPALACHIAN VERSION
IN THE JUNGLE THERE IS LOTS TO DO
JANIE SUE AND TUGALOO
KATY
LEOPOLD THE SEE-THROUGH CRUMBPICKER
MORNING ZOO
REALLY ROSIE
SIU MEI WONG—WHO SHALL I BE?
THE SOAP BOX DERBY SCANDAL
SOPHIE
TOES TELL

Children: Afro-American

FKL

A BOY CREATES
EVAN'S CORNER
A LITTLE GIRL AND THE GUNNY WOLF
LONNIE'S DAY
THE SNOWY DAY
WHISTLE FOR WILLIE

MFKL

THE CASE OF THE ELEVATOR DUCK
DAD AND ME
GOGGLES
PETS: A BOY AND HIS DOG

Children: Asian and Asian American

FKL

THE GOLDEN FISH
SUNDAY LARK

MFKL

SIU MEI WONG—WHO SHALL I BE?
TOES TELL

Children: Latin American

FKL

MIGUEL: UP FROM PUERTO RICO

MFKL

ANGEL AND BIG JOE
CHILDREN OF THE FIELDS
FELIPA—NORTH OF THE BORDER

Children: Native American (see Native Americans)

Chills and Thrills

FKL 145
GHOSTS AND GHOULIES
SAND (PETER AND THE WOLF)

MFKL
ASHES OF DOOM
BEWARE, BEWARE, MY BEAUTY FAIR
THE CREEPS MACHINE
GOOD GRIEF
HANSEL AND GRETEL, AN APPALACHIAN VERSION
MARBLE
NÉBULE
SOLO

City Life

FKL
EVAN'S CORNER
LONNIE'S DAY
MIGUEL: UP FROM PUERTO RICO
SUNDAY LARK
TADPOLE TALE
UNCLE SMILEY AND THE JUNKYARD PLAYGROUND
WHISTLE FOR WILLIE

MFKL
BAD DOG
CANDY MACHINE
THE CASE OF THE ELEVATOR DUCK
CHILDREN IN THE CITY
DAD AND ME
THE FUR COAT CLUB
GOGGLES
ORGANISM
TAXI

Classics

FKL

A Chairy Tale
Clay (The Origin of the Species)
The Golden Fish
Housemoving
A Little Girl and the Gunny Wolf
Paddle to the Sea
The Red Balloon
Sand (Peter and the Wolf)
Skater Dater
Walking

146

MFKL

The Case of the Elevator Duck
Cecily
Cheetah
Colter's Hell
The Concert
Hansel and Gretel, an Appalachian Version
Night People's Day
Tchou Tchou
Whazzat?
Zlateh the Goat

Collage Inspiration

FKL

Fine Feathers
Glittering Song
Le Merle
A Little Girl and the Gunny Wolf

MFKL

Bits and Pieces
In the Jungle There Is Lots to Do
The Magic World of Whiselphasoon
Messages
Mr. Frog Went A-Courting
Paradise Lost
The Stonecutter
Tangram

Ecology

FKL

Paddle to the Sea
Uncle Smiley and the Junkyard Playground

MFKL
DON'T
IT'S TOUGH TO BE A BIRD
JOHNNY APPLESEED
ORGANISM
PARADISE LOST
SAGA OF THE SEA OTTER
UNDERCURRENTS
WHAT ON EARTH

147

Fables and Moral Tales

FKL
A CHAIRY TALE
FINE FEATHERS

MFKL
THE BEAR AND THE MOUSE
BAGS
THE EMPEROR'S NEW ARMOR
THE FABLE OF HE AND SHE
THE FISHERMAN AND HIS WIFE
LEGEND
THE MAGIC PEAR TREE
MORE
THE OWL AND THE LEMMING
STICKS AND STONES
THE STONECUTTER
WARTY THE TOAD

Film Techniques: Cameraless Animation

FKL
HEN HOP

MFKL
RED BALL EXPRESS
RUSSIAN ROOSTER

Film Techniques: Clay Animation

FKL
CLAY (THE ORIGIN OF THE SPECIES)
GUMBASIA
LIZZI THE TERRIBLE

MFKL
THE FABLE OF HE AND SHE
ICARUS: A FLIGHT FANTASY
MOUNTAIN MUSIC
WHAZZAT?

148 **Film Techniques: Cutout Animation**
(see Collage Inspiration)

Film Techniques: Optical Effects and Unusual Techniques

FKL
OVERTURE NYITANY

MFKL
AMERICAN TIME CAPSULE
KARATE
KICK ME
LEGEND
THE LEGEND OF JOHN HENRY
ORGANISM
PAS DE DEUX
WIND

Film Techniques: Pixillation

FKL
A CHAIRY TALE
HOUSEMOVING

MFKL
SOPHIE
TAXI
TOUT ÉCARTILLÉ

Film Technqlues: Puppet Animation
(see PUPPETS AND THINGS)

Film Techniques: Sand Animation

FKL
SAND (PETER AND THE WOLF)

149

MFKL
HOW BEAVER STOLE FIRE
ORFEO
SANDMAN

Folktales and Legends: African

FKL
ANANSI THE SPIDER
CATERPILLAR AND THE WILD ANIMALS
THE MAGIC TREE

MFKL
A STORY, A STORY

Folktales and Legends: European

FKL
DICK WHITTINGTON AND HIS CAT
THE GALLANT LITTLE TAILOR
JACK AND THE BEANSTALK
SLEEPING BEAUTY, BRIER ROSE

MFKL
THE BREMEN TOWN MUSICIANS
THE FISHERMAN AND HIS WIFE
ORFEO
THE SHOEMAKER AND THE ELVES

Folktales and Legends: Far Eastern

MFKL
THE MAGIC PEAR TREE
MOMOTARO: A BOY OF OLD JAPAN
THE STONECUTTER

150

Folktales and Legends: Middle Eastern

MFKL
JUST SAY HIC!
TALEB AND HIS LAMB
WHAZZAT?

Folktales and Legends: North American

FKL
THE LOON'S NECKLACE (Indian)
LE MERLE (Fr. Canadian)
TI-JEAN GOES LUMBERING (Fr. Canadian)

MFKL
ARROW TO THE SUN (Indian)
HANSEL AND GRETEL, AN APPALACHIAN VERSION
HOW BEAVER STOLE FIRE (Indian)
JOHNNY APPLESEED (U.S. Frontier)
LEGEND (Indian)
THE LEGEND OF JOHN HENRY (Black American)
THE LEGEND OF PAUL BUNYAN (U.S. Frontier)
MR. FROG WENT A-COURTING (Anglo-American)
THE OWL AND THE LEMMING (Eskimo)
THREE STONE BLADES (Eskimo)

Food Fun

FKL
DOUGHNUTS
MOLE AND THE LOLLIPOP
PEOPLE SOUP

MFKL

BALTHAZAR THE LION
CANDY MACHINE
CHOW FUN
DRAGON STEW
GREEN EGGS AND HAM
LICKETY-SPLIT LICORICE
MOLE AND THE CHEWING GUM
SOOPERGOOP
SUGAR CEREAL IMITATION

151

Humor and Nonsense

FKL

THE BABYSITTER
A CHAIRY TALE
THE CLOWN
GREAT TOY ROBBERY
HOUSEMOVING
I KNOW AN OLD LADY WHO SWALLOWED A FLY
MOLE AND THE HEDGEHOG
THE RIDE
ROSIE'S WALK

MFKL

AMERICAN TIME CAPSULE
ASHES OF DOOM
BAD DOG
THE BAGGS
THE CONCERT
CRAFTY ANIMAL CAPER
EXPERIMENTAL
FLY AWAY
THE FOOLISH FROG
THE FURTHER ADVENTURES OF UNCLE SAM
GREEN EGGS AND HAM
KICK ME
MERBABIES
THE MOLE SERIES
ONE-EYED MEN ARE KINGS
LE POULET
REALLY ROSIE
RUSSIAN ROOSTER
SIX PENGUINS
TAXI
TENNESSEE BIRDWALK
TOUT ÉCARTILLÉ
TRICK OR TREAT

Machines and Tools

FKL

AFRICAN ODYSSEY: THE RED BICYCLE
AUTOMANIA 2000
DOUGHNUTS
HOUSEMOVING
THE LITTLE TRAIN
TOCCATA FOR TOY TRAINS

MFKL

BEEP BEEP
CANDY MACHINE
CARNIVAL FANTASY
CHOW FUN
CHROMIUM HORSE
THE CREEPS MACHINE
EXPERIMENTAL
GLASS
HIGH STEEL
HOW TO BUILD AN IGLOO
THE LEGEND OF JOHN HENRY
MARIA OF THE PUEBLOS
MOLE AND THE ROCKET
MOLE AND THE TELEPHONE
MOLE AS A GARDENER
MOVIE STUNTMEN
NIGHT PEOPLE'S DAY
THE OLD MILL
RED BALL EXPRESS
THE SEASONS
THE SNEETCHES
SNOW
THE SOAP BOX DERBY SCANDAL
SOLO
TOOL BOX BALLET
UNDERGROUND MOVIE
WHAT ON EARTH
WHEELS, WHEELS, WHEELS

Masks and Makeup

FKL

THE CLOWN
THE LOON'S NECKLACE
THE MAGIC TREE

MFKL

ARROW TO THE SUN
HANSEL AND GRETEL, AN APPALACHIAN VERSION
KEITH
LEGEND
MOLE AS A PAINTER
NÉBULE
THE STONECUTTER
THREE STONE BLADES
TOUT ÉCARTILLÉ
WHERE THE WILD THINGS ARE

Musical Themes

FKL

A CHAIRY TALE
DANCE SQUARED
HEN HOP
I KNOW AN OLD LADY WHO SWALLOWED A FLY
THE LITTLE TRAIN

LE MERLE
OVERTURE NYITANY
SAND (PETER AND THE WOLF)

MFKL
ARROW TO THE SUN
BRAND NEW KEY
CARNIVAL FANTASY
CATERPILLAR
COLTER'S HELL
THE CONCERT
DIG
THE FOOLISH FROG
THE HANDS
HIGH STEEL
KICK ME
THE LEGEND OF JOHN HENRY
MR. FROG WENT A-COURTING
MOUNTAIN MUSIC
THE OLD MILL
ORFEO
PETER AND THE WOLF
REALLY ROSIE
RED BALL EXPRESS
RUSSIAN ROOSTER
SANDMAN
SNOW
SOPHIE
STREET MUSIQUE
TAXI
TENNESSEE BIRDWALK
TOOLBOX BALLET
TOUT ÉCARTILLÉ
UNDERCURRENTS
THE VIOLIN

Native Americans (see also Folktales and Legends: North American)

MFKL
GERONIMO JONES
HIGH STEEL
HOW TO BUILD AN IGLOO
MARIA OF THE PUEBLOS
MATTHEW ALIUK: ESKIMO IN TWO WORLDS

Puppets and Things

FKL
JACK AND THE BEANSTALK
MATRIOSKA
SLEEPING BEAUTY, BRIER ROSE

MFKL
THE AMAZING COLOSSAL MAN
BAGS

MFKL (Cont.)

BALTHAZAR THE LION
THE BREMEN TOWN MUSICIANS
BRICKS AND BOXES
THE FISHERMAN AND HIS WIFE
THE HAND
THE HANDS
THE MAGIC PEAR TREE
THE OWL AND THE LEMMING
PUNCH AND JONATHAN
STICKS AND STONES
TCHOU TCHOU
TOOLBOX BALLET
TOPS
TOYS

154

Science and Nature (see also Animals)

FKL

COSMIC ZOOM
OVERTURE NYITANY
PADDLE TO THE SEA

MFKL

THE BEEKEEPER
THE BIRD ROOM
COLTER'S HELL
DIG
DON'T
THE SEASONS
SOLO
UNDERCURRENTS

Science Fiction

FKL

K-9000: A SPACE ODDITY
VISIT FROM SPACE

MFKL

THE AMAZING COLOSSAL MAN
FUN ON MARS
SPECIAL TOUR
UNDERGROUND MOVIE
WHAT ON EARTH

Values to Discuss

FKL

A CHAIRY TALE
EVAN'S CORNER

HOPSCOTCH
LONNIE'S DAY
THE MAGIC TREE
MIGUEL: UP FROM PUERTO RICO

MFKL

ANGEL AND BIG JOE
THE ANIMALS ARE CRYING
BAGS
BALABLOK
BEEP BEEP
BOASTING
CAT TALE
CECILY
THE CHROMIUM HORSE
CONQUISTA
DAD AND ME
THE FABLE OF HE AND SHE
FRIENDS
THE GREENHOUSE
THE HAND
HANSEL AND GRETEL, AN APPALACHIAN VERSION
THE HUNTER
THE HUNTSMAN
THE IMMIGRANT EXPERIENCE
KATY
LEGEND
MORE
MY TURTLE DIED TODAY
PARADISE LOST
PETS: A BOY AND HIS DOG
SIU MEI WONG—WHO SHALL I BE?
THE SKATING RINK
THE SOAP BOX DERBY SCANDAL
THE SNEETCHES
TALEB AND HIS LAMB
THREE STONE BLADES
TOYS
ZLATEH THE GOAT

Visual Experiences: Unnarrated and Without Dialogue

FKL

ALPHABET
ANIMAL MOVIE
THE BABYSITTER
A BOY CREATES
BRAKE FREE
CHRISTMAS CRACKER
CLAY (THE ORIGIN OF THE SPECIES)
THE CLOWN
COSMIC ZOOM
THE COW
THE DAISY
DANCE SQUARED
FINE FEATHERS
GLITTERING SONG
THE GOLDEN FISH
*GREAT TOY ROBBERY
GUMBASIA
HEN HOP
HOPSCOTCH
HOUSEMOVING
K-9000: A SPACE ODDITY

156

FKL (Cont.)

MATRIOSKA
MOLE AND THE HEDGEHOG
MOLE AND THE LOLLIPOP
NOTES ON A TRIANGLE
OVERTURE NYITANY
PALLE ALONE IN THE WORLD
THE PERILS OF PRISCILLA
PIGS
THE RED BALLOON
THE RIDE
*ROSIE'S WALK
SAND (PETER AND THE WOLF)
THE SHOUT IT OUT ALPHABET
SKATER DATER
SUNDAY LARK
T IS FOR TUMBLEWEED
TOCCATA FOR TOY TRAINS
VISIT FROM SPACE
WALKING
WHITE MANE

MFKL

AMERICAN TIME CAPSULE
*ARROW TO THE SUN
ASHES OF DOOM
BLT
BAD DOG
THE BAGGS
BAGS
BALABLOK
LA BALADE D'EMILE
BALTHAZAR THE LION
BEEP BEEP
BIGHORN
BITS AND PIECES
BOASTING
CANDY MACHINE
CARNIVAL FANTASY
CATERPILLAR
CHANGES CHANGES
CHEETAH
CHICK, CHICK, CHICK
CHOW FUN
COLTER'S HELL
THE CONCERT
CRAFTY ANIMAL CAPER
DOGS
DONKEYS
DON'T
EXPERIMENTAL
FIRE
FLAT FLIP FLIES STRAIGHT
FLY AWAY
FRIENDS OF THE ELEPHANT GOSHKO
FUN ON MARS
THE FUR COAT CLUB
GLASS
THE HAND
THE HANDS
THE HUNTER
*THE HUNTSMAN
ICARUS: A FLIGHT FANTASY
JAZZOO
KICK ME
LION
THE MARBLE

*Minimal narration or dialogue

ME AND YOU KANGAROO
MERBABIES
THE MOLE SERIES
MORE
MOUNTAIN MUSIC
NATURE IN A TOP HAT
NÉBULE
THE OLD MILL
ONE-EYED MEN ARE KINGS
ORFEO
PARADISE LOST
PAS DE DEUX
PETS: A BOY AND HIS DOG
*LE POULET
RED BALL EXPRESS
RUSSIAN ROOSTER
SANDMAN
THE SEASONS
SIX PENGUINS
SNOW
SOLO
SOPHIE
STREET MUSIQUE
TANGRAM
TCHOU TCHOU
THIS IS ONLY A MOUSE
THOROUGHBRED
TOES TELL
TOOLBOX BALLET
TOPS
*TOUT ÉCARTILLÉ
TOYS
UNDERCURRENTS
WHAZZAT?
WHEELS, WHEELS, WHEELS
WHERE SHOULD A SQUIRREL LIVE?
WIND
ZEBRAS

157

*See annotation

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